

Songbook

Idealizado/Created by
Almir Chediak

*Everton
Campos
Lauterbach*

12 4150 5 x 13

CHORO

Organizado/Coordinated by
Mário Sève, Rogério Souza e Dininho

2



Songbook

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CHORO

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Volume 2

- 100 músicas contendo melodias, harmonias (acordes cifrados), contrapontos e convenções rítmicas.
- 100 songs containing melodies, harmonies (numbered chords), counterpoints and rhythmic conventions.

Nº Cat.: SBCH2



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www.vitale.com.br

Rua França Pinto, 42 Vila Mariana São Paulo SP
CEP: 04016-000 Tel.: 11 5081-9499 Fax: 11 5574-7388

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☐ Produção / *Producer*

Jesus Chediak

☐ Projeto gráfico e musical / *Graphic and musical design*

Almir Chediak

☐ Capa / *Cover*

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Luciana Mello e Monika Mayer

☐ Versão (inglês) / *Translation*

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☐ Transcrição de partituras / *Music transcription*

Mário Sève, Rogério Souza e Dininho

☐ Revisão musical / *Music revision*

Adamo Prince

☐ Digitalização e diagramação das partituras / *Music layout*

Mário Sève, Júlio César Oliveira e Willian Kobata

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APRESENTAÇÃO

Com os volumes 2 e 3 da série *Songbook Choro*, conseguimos ampliar nossa seleção a um repertório bastante representativo do gênero.

Os livros contêm partituras de choros, tradicionais e contemporâneos, com melodias, convenções rítmicas, harmonias e contrapontos – a síntese de um arranjo – para que o músico consiga, por elas, traduzir e entender os elementos básicos da linguagem do gênero.

Esses choros, fundamentalmente instrumentais, estão escritos nesses volumes como são executados nas rodas de choro ou gravações – melodias com gingado e harmonias fiéis às praticadas – e expostos, sempre que possível, em apenas duas páginas, o que possibilita que sejam tocados integralmente à primeira vista.

Uma das novidades deste trabalho é o formato dado às partituras – escritas com melodias principais na clave de Sol, contrapontos na clave de Fá, anotações das convenções rítmicas e cifras harmônicas universais, com inversões de baixo. O repertório traz um leque grande de autores e estilos, próprios da linguagem do choro – como o maxixe, a polca, o samba-choro, a valsa, o xote, até o frevo e o baião, entre outros – e abrange, em mais de um século, várias épocas diferentes.

Com relação ao repertório tradicional, as referências principais são provenientes de gravações de Jacob do Bandolim, Conjunto Época de Ouro, Regional de Benedito Lacerda e de Canhoto, que ainda são a base da maioria dos arranjos executados nas rodas de choro. Foram transcritos, dessas gravações, contrapontos de Pixinguinha e Dino 7 Cordas.

Dessas gravações, também surgiu a escolha das tonalidades, das variações melódicas e rítmicas usadas, já que o choro, por ser música popular e contemporânea, acaba tendo um processo dinâmico de transformação. Ou seja, muitas vezes uma música original para piano, violão ou outro instrumento se consagrou na versão dada pelos grupos que ouvimos. Jacob do Bandolim, por exemplo, arranhou várias peças do repertório do choro – adaptando melodias, harmonias e tonalidades – e essas versões passaram a ser o modelo seguido até hoje.

Na coordenação, confecção das partituras e escolha de repertório, formei uma equipe com Rogério Souza, assim como eu, integrante do Nó em Pingo D'água e Dininho, filho do Dino 7 Cordas – músicos renomados e muito experientes com a linguagem do choro.

Todo o projeto demandou muitas audições, pesquisas e consultas. E depois das transcrições, as partituras foram editoradas e revistas com muito

critério por Júlio César e Adamo Prince, respectivamente, até chegarmos ao formato apresentado nestes volumes.

Esses novos volumes do *Songbook Choro*, a exemplo do sucesso do primeiro volume, visam seguir ajudando a suprir uma demanda existente tanto por parte dos já iniciados, como dos novos amantes dessa música – tão rica e que traduz com tanta precisão a alma brasileira.

Mário Sève
Fevereiro de 2011

PRESENTATION

With volumes 2 and 3 of the series Songbook Choro, we were able to expand our selection of a fairly representative repertoire of the genre.

The books contain scores of choro songs, classic or contemporary, along with melodies, rhythmic conventions, harmonies and counterpoints – the synthesis of an arrangement – so the musician is able to translate and understand the basics of the language of that gender.

These choros, mainly instrumental, are written in these volumes the same way they are performed in choro presentations or recordings – melodies with a swing and harmonies very faithful to the performances – and preferentially shown in only two pages, which allows to be played in full with a single view.

One of the new improvements of this work is the sheet music format – the melodies are written in the treble clef key, the counterpoints are in the F key and also there are notes on rhythmic conventions and universal harmonic numbers, with inversion from down under. The repertoire includes a wide range of authors and styles, which is typical in the choro language – as the maxixe, polka, samba-choro, waltz, xote and even frevo and baião, among others – and covers more than a century and several different generations.

According to the traditional repertoire, the main references come from original recordings by Jacob do Bandolim, Conjunto Época de Ouro, Regional de Benedito Lacerda and Canhoto, who still form the basis for most of the arrangements performed on the choro presentations. Counterpoints by Pixinguinha and Dino 7 Cordas were transcribed from these recordings.

The choice of tones, melodic and rhythmic variations was made from these recordings since the choro, for being popular and contemporary music has a dynamic process of transformation. Many times, a song originally written for piano, guitar or other instrument was popularized by the versions done by those groups. Jacob do Bandolim, for example, has arranged several pieces of the choro repertoire – adapting melodies, harmonies and tonalities – and these versions have become the model used from then on to present days.

For the coordination and preparation of scores and selecting the repertoire, I formed a team with Rogério Souza, like me a member of the Nô em Pingo D'água group and Dininho, son of Dino 7 Cordas – renowned musicians and very experienced with the language of choro.

The whole project required a lot of hearings, surveys and

consultations. After the transcripts, scores have been edited and reviewed with great care by Júlio César then by Adamo Prince, until we get the format presented in these volumes.

These new volumes of Songbook Choro follow the path open by the successful first volume, aimed to fulfill an existing demand by both those already initiated and the new lovers of this music gender which so rich and so accurately reflects the Brazilian soul.

Mário Sève
February 2011

SOBRE OS AUTORES



Mário Sève

Saxofonista, flautista, compositor e arranjador, é integrante e fundador dos quintetos *Nó em Pingo D'água* e *Aquarela Carioca*, com os quais gravou 12 discos e recebeu muitos prêmios.

Nascido no Rio de Janeiro, integra o grupo de Paulinho da Viola desde 1996.

É autor do livro *Vocabulário do choro* (Lumiar, 1999). Escreveu e gravou, com David Ganc, o livro/CD *Choro duetos: Pixinguinha & Benedito Lacerda* (Irmãos Vitale, 2010/11).

Produziu o festival anual Riochoro (2000 a 2004), no qual reuniu os maiores nomes do gênero.

Foi diretor artístico do Centro de Referência da Música Carioca (2007 a 2009).

Participou, como compositor, do Festival da Música Brasileira (TV Globo, 2000), do Festival da Cultura (TV Cultura, 2005) e do Prêmio Visa (2006).

Foi premiado nos festivais de Avaré (Fampop) e Chorando no Rio.

É parceiro, entre outros, de Guilherme Wisnik, Mauro Aguiar, Cecilia Stanzione, Chico César, Paulinho da Viola, Nelson Ângelo, Pedro Luís, Geraldo Carneiro e Sérgio Natureza.

Em 2008, Carol Saboya lançou o CD *Chão aberto*, com canções exclusivas de Mário Sève.

Gravou os CDs *Bach & Pixinguinha* (2001), com Marcelo Fagerlande; *Choros, por que sax?* (2004), com Daniela Spielmann; *Pixinguinha + Benedito* (2005), com David Ganc; e *Casa de todo mundo* (2007), com suas composições e várias participações especiais.

Atuou ainda com Ney Matogrosso, Alceu Valença, Dona Ivone Lara, Geraldo Azevedo, Guinga, Toquinho, Ivan Lins, Leila Pinheiro, Zeca Pagodinho, Moraes Moreira e diversos outros artistas da MPB.

www.myspace.com/marioseve



Rogério Souza

Violonista de 6 e 7 cordas, compositor e arranjador.

Natural do Rio de Janeiro, Rogério Souza é um dos maiores representantes da linguagem carioca do violão brasileiro.

SOBRE OS AUTORES

Sempre envolvido em grandes eventos ligados à MPB e à música instrumental brasileira, principalmente, o choro e o samba.

Vem atuando, ao longo dos anos – juntamente com renomados artistas brasileiros –, como instrumentista, arranjador e diretor musical em shows e gravações em TVs, CDs, DVDs, entre outros.

Realizou trabalhos com Baden Powell, Paulinho da Viola, Sivuca, Ney Matogrosso, Altamiro Carrilho, João Bosco, Paulo Moura, Ivan Lins, Guinga, Dona Ivone Lara, Turibio Santos, Elizeth Cardoso, Elza Soares, João Nogueira, Cristovão Bastos e com os grupos Época de Ouro e Nó em Pingo D'água, sendo integrante deste último.

Tem tocado em festivais, espaços culturais, universidades e escolas de música em vários cantos do mundo, como Japão, EUA, Europa e América Latina.

Dedica-se, atualmente, a seu trabalho solo, fazendo apresentações e oficinas, além da divulgação de seus CDs e livros.

Gravou, em 2007, ao lado do seu irmão Ronaldo do Bandolim, o CD *Época de choro*; em 2008, o CD autoral *Violão brasileiro*; e em 2009, o CD *Retrato brasileiro*, dedicado à obra de Baden Powell. Em 2010, lançou o livro/CD “*play along*” *Choros 100* (Biscoito Fino).



Dininho

Horondino Reis da Silva, contrabaixista e compositor, nasceu e se criou no Rio de Janeiro ouvindo música desde cedo, pois seu pai – o lendário Dino 7 Cordas – o levava a shows em praça pública e a programas da Rádio Mayrink Veiga, locais onde se habituou a assistir e ouvir músicos, como Jacob do Bandolim, Orlando Silveira, Altamiro Carrilho, Canhoto, Meira, entre outros.

Aos 14 anos de idade, quando começou a prestar atenção ao som do contrabaixo, ocorreu sua primeira incursão ao mundo das notas graves. Aos 16 anos, Dininho ganhou

seu primeiro instrumento, e um mês depois já fazia bailes em clubes.

Aos 18 anos, tirou carteira profissional. Aos 20, começou a tocar com Paulinho da Viola, com quem praticamente aprendeu tudo o que sabe sobre o mundo do samba.

Tocou também com grandes nomes da música brasileira, como Rafael Rabello, João Nogueira, Elton Medeiros e o Conjunto Época de Ouro, participando de gravações com quase todos os artistas do samba e do choro.

Além das atividades de músico, também deu aulas de contrabaixo no Centro de Referência da Música Carioca.

Atualmente, Dininho integra também o grupo de samba de raiz Toque de Prima, do qual é um dos fundadores.

ABOUT THE AUTHORS



Rogério Souza, Dininho e Mário Sève

Mário Sève

Mário Sève is a saxophonist, a flutist, a composer and an arranger, and founding member of the *Nô em Pingo D'Água* and *Aquarela Carioca* quintets, with whom he recorded 12 albums and received many awards.

Born in Rio de Janeiro, he's a member of the *Paulinho da Viola* band since 1966.

He wrote the book *Vocabulário do choro* (Lumiar, 1999). He wrote and recorded, with David Ganc, the songbook *Choro ductos: Pixinguinha & Benedito Lacerda* (Irmãos Vitale, 2010/11).

Mário was the producer of the annual festival *Riochoro* from

2000 to 2004, where he reunited biggest talents in that genre.

He was the artistic director of the *Centro de Referência da Música Carioca* (Carioca Music Reference Center) between 2007 to 2009).

He participated, as composer, of the *Brazilian Music Festival* promoted by TV Globo in 2001, of the *Festival da Cultura* held by TV Cultura in 2005 and the *Visa Award* in 2006.

He was awarded at the *Avaré* (Fampop) and *Chorando no Rio*.

He's a partner, among others, of Guilherme Wisnik, Mauro Aguiar, Cecilia Stanzione, Chico César, Paulinho da Viola, Nelson Ângelo, Pedro Luís, Geraldo Carneiro and Sérgio Natureza.

In 2008, Carol Saboya launched the CD *Chão aberto*, exclusively with songs by Mário Sève.

He recorded the CDs *Bach & Pixinguinha* (2001) with com Marcelo Fagerlande; *Choros, por que sax?* (2004) with Daniela Spielmann; *Pixinguinha + Benedito* (2005) with David Ganc; and *Casa de todo mundo* (2007), with his compositions and special participations.

He also performed with Ney Matogrosso, Alceu Valença, Dona Ivone Lara, Geraldo Azevedo, Guinga, Toquinho, Ivan Lins, Leila Pinheiro, Zeca Pagodinho, Moraes Moreira and several other MPB (Brazilian pop music) artists.

www.myspace.com/marioseve

ABOUT THE AUTHORS

Rogério Souza

Acoustic guitar player on 6 and 7 strings, composer and arranger.

A native of Rio de Janeiro, Rogério Souza is a leading representative of the language of the Carioca Brazilian guitar and has been always involved in major events related to the MPB and Brazilian instrumental music, especially samba and choro.

He has served over the years - along with renowned Brazilian artists - as instrumentalist, arranger and music director in concerts and recordings on TVs, CDs, DVDs and more.

He worked with Baden Powell, Paulinho da Viola, Salamandra, Ney Matogrosso, Altamiro Carrilho, João Bosco, Paulo Moura, Ivan Lins, Guinga, Dona Ivone Lara, Turibio Santos, Elizeth Cardoso, Elza Soares, João Nogueira and Cristóvão Bastos and with the Época de Ouro and Nó em Pingo D'água groups, being a member of the latter.

He has played at festivals, cultural centers, universities and music schools in various corners of the world including Japan, USA, Europe and Latin America.

He's dedicated today to his solo work, making presentations and workshops, in addition to the disclosure of his CDs and books.

He recorded in 2007, alongside his brother Ronaldo do Bandolim, the CD *Época de choro* (Season of choro); in 2008 he recorded the authorial CD *Violão brasileiro* and, in 2009, the CD *Retrato brasileiro* (Brazilian picture), devoted to the work of Baden Powell. In 2010, he launched the play along book / CD *Choros 100* (Biscoito Fino Records).

Dininho

Horondino Reis da Silva, bassist and composer, was born and raised in Rio de Janeiro listening to music since his early years because his father - the legendary Dino 7 Cordas - took him to concerts in public squares and radio programs at the Mayrink Veiga radio station, where he became a regular watcher of the performances by musicians like Jacob do Bandolim, Orlando Silva, Altamiro Carrilho, Canhoto and Meira, among others.

When he was 14 years old he started paying attention to the sound of the bass, and made his first foray into the world of bass notes. At 16, Dininho won his first instrument, and a month later he was playing in club balls.

At 18, he became a registered professional. At 20, he began playing with Paulinho da Viola, with whom he learned virtually

everything he knows about the world of samba.

He also played with great names of Brazilian music, Raphael Rabello, João Nogueira, Elton Medeiros and the *Época de Ouro* band, taking part in recordings with almost all artists of samba and choro.

Besides his activities as a musician, he has also taught bass at the Centro de Referência da Música Carioca.

Currently, Dininho is also a member of the samba-root group *Toque de Prima*, which he's one of the founders.



W. E. M. A. N.

Músicas / *Songs*

A menina do sobrado

Zequinha Reis

Chords and measure markers in the score:

- Measure 1: **A**, F, D⁷
- Measure 6: C⁷, F, D⁷, G⁷
- Measure 11: A⁷, D^m, B^b, B[°], F/C, D⁷(#5), G⁷, C⁷
- Measure 16: F, C⁷, F, A⁷, D^m, D⁷, G^m, A⁷
- Measure 21: D^m, A⁷, D^m, B^m⁷(b5), A^m/C, E⁷, A⁷(b9)
- Measure 26: D^m, D⁷, G^m, A⁷, D⁷, G^m, G^m^b

31 D_m E^7 A^7 D_m A^7 D_m C^7 D.C.

35 F F^7 B_b F^7 B_b F^7

40 D^7 G_m^7 C^7 F^7 B_b

45 F^7 B_b F^7 B_b^7 E_b $E_b m^6$

50 B_b C^7 F^7 B_b F^7 B_b C^7 D.C.

55 F

Abismo de rosas

Canhoto

Handwritten musical score for "Abismo de rosas" (Canhoto). The score is written in treble and bass staves, featuring a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is divided into systems, with measures numbered 1, 8, 15, 25, 30, 37, and 44. Chords are indicated below the bass staff, and some measures include a circled letter (A or B) above the treble staff. The score concludes with a double bar line and the word "FIM" (End).

Chords and markings visible in the score:

- Measure 1: A (circled), A, A°(CM), A, %, %, A°, E7/B
- Measure 8: E7, Bm, Bm6, E7, %, E/D, E7
- Measure 15: A/C# E7, C°, A, A°(CM), A, %, A7, %
- Measure 25: D, %, Dm, %, A, %, E7
- Measure 30: A, %, A, B (circled), Am, Am/G, Dm/F
- Measure 37: Am, E7, %, Am, p x Am, %
- Measure 44: E7, Dm/F, Bm7(b5), %, Am, %, %, Am7

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Chords: Dm, Bb7, A7, Dm, Dm/C, E7/B, Bb7, A7

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Chords: Bb7, A7, Cm6/Eb, D7, Gm

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Chords: Em7(b9), Dm, Bb7, E7/B, Gm6/Bb, A7, Eb7(9)

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Chords: Dm, Bb7, E7, Eb7, Dm, C7

49

Chords: F, Eb7(9), D7, F

Acerta o passo

Pixinguinha e Benedito Lacerda

The musical score is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various chords and melodic lines for both hands.

System 1: Treble staff has a whole rest followed by a repeat sign. Bass staff has a whole rest followed by a repeat sign. Chords: C/E, Eb°, Dm, G7, C/E, Eb°, Dm, G7.

System 2: Treble staff has a whole rest followed by a repeat sign. Bass staff has a whole rest followed by a repeat sign. Chords: E7/G#, Am, D7/F#, G7, C/E, Eb°.

System 3: Treble staff has a whole rest followed by a repeat sign. Bass staff has a whole rest followed by a repeat sign. Chords: Dm, G7, C/E, Eb°, Dm, G7, C, C/Bb, F/A, Fm/Ab.

System 4: Treble staff has a whole rest followed by a repeat sign. Bass staff has a whole rest followed by a repeat sign. Chords: C, G7, C, C, Am, E7/G#.

System 5: Treble staff has a whole rest followed by a repeat sign. Bass staff has a whole rest followed by a repeat sign. Chords: A7/G, Dm/F, Dm, Bm7(b5), Am, B7, B/A.

System 6: Treble staff has a whole rest followed by a repeat sign. Bass staff has a whole rest followed by a repeat sign. Chords: E7/G#, Am, E7/G#, A/G, Dm/F.

7a

30 Bb / A_m E^7 A_m A_b^7 G^7

35 C C^7 F^o C^7/G F

40 F $B_m^7(b5)$ A_m E^7 A_m C^7 F F/Eb

45 G_m Bb_m^6

50 F $F^{\#7}$ G^7

55 C D_b D E_b E F $F^{\#}$ G^7 C

Ameno resedá

Ernesto Nazareth

First system of musical notation (measures 1-4). The treble clef staff contains a melody starting with a quarter rest, followed by eighth and sixteenth notes. The bass clef staff contains a bass line with a quarter rest, followed by eighth and sixteenth notes. Chords are indicated below the bass staff: C, G⁷, G⁷, and C.

Second system of musical notation (measures 5-8). The treble clef staff continues the melody. The bass clef staff contains a bass line with a quarter rest, followed by eighth and sixteenth notes. Chords are indicated below the bass staff: A_m, E_m, B⁷, E_m, G⁷, and C.

Third system of musical notation (measures 9-12). The treble clef staff continues the melody. The bass clef staff contains a bass line with a quarter rest, followed by eighth and sixteenth notes. Chords are indicated below the bass staff: G⁷, G⁷, C, C, C/B^b, F/A, and F_m^b/A^b.

Fourth system of musical notation (measures 13-16). The treble clef staff continues the melody. The bass clef staff contains a bass line with a quarter rest, followed by eighth and sixteenth notes. Chords are indicated below the bass staff: C/G, G/F, C, G⁷, C, C, G⁷, C, A_m, E⁷/G[♯], and G[°].

Fifth system of musical notation (measures 17-20). The treble clef staff continues the melody. The bass clef staff contains a bass line with a quarter rest, followed by eighth and sixteenth notes. Chords are indicated below the bass staff: D_m/F, A⁷/E, D_m, D_m, A_m, and B_m⁷(b⁵)-E⁷.

Sixth system of musical notation (measures 21-24). The treble clef staff continues the melody. The bass clef staff contains a bass line with a quarter rest, followed by eighth and sixteenth notes. Chords are indicated below the bass staff: A_m, A_m, E⁷/G[♯], D_m/F, A⁷/E, and D_m.

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Am E7 Am Am E7 Am

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C G7 C C/b F/A G7 C7 F

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A7 Dm Bm7(b9) Am E7 Am C7

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F G7/B C/b F/A F F/Eb Bb/O B°

70

F C7 F

75

C G7 C

Amphibious

Moacir Santos

Musical score for "Amphibious" by Moacir Santos. The score is in 2/4 time, key of B-flat major (two flats). It consists of six systems of piano accompaniment. The first system includes a treble and bass staff with a $Bb7(b9)$ chord. The second system includes a treble staff with a first ending bracket labeled "A" and a bass staff with chords $Cm7$, $Fm7$, $G7$, and $Cm7$. The third system has a treble staff with a first ending bracket labeled "B" and a bass staff with chords $G7M$, $Em7(b9)$, $Am7$, $D7(b9)$, $G7(b9)$, $Cm7(b9)$, and $Fm7(b9)$. The fourth system has a treble staff with a first ending bracket labeled "C" and a bass staff with chords $G7$, $Cm7(b9)$, $Cm7$, $Fm7(b9)$, $Bb7(b9)$, $Eb6$, $A7(b9)$, $D7(b9)$, and $G7$. The fifth system has a treble staff with a first ending bracket labeled "D" and a bass staff with chords $Cm7$, $Cm7$, $Ab7(b9)$, $Cm7$, $G7(b9)$, and $G7(b9)$. The sixth system has a treble staff with a first ending bracket labeled "E" and a bass staff with chords $Cm7(b9)$, $Fm7$, $Cm7$, and $D7(b9)$.

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Ao nosso amigo Esmê

Laércio de Freitas

1. Bbm^7 / Abm^7 Gbm^7 / Gm^7
 2. $Am^7(b5)$ $D7(b9)$ Gm^7 $Em^7(b5)$ Am^7
 3. D^7 $Dm^7(b5)$ $G^7(b9)$ Cm^7 %
 4. F^7 Bbm^7 Ebm^7 Dm^7 Cm^7 F^7
 5. $E^7(b9)$ A^7 $D^7(b9)$ A° $D^7(b9)$ Gm^7 $Em^7(b5)$
 6. Am^7 D^7 $Dm^7(b5)$ G^7 Cm^7

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40 41 42 43 44

E_b^7 C_m^7 F^7 $B_b m^7$ E_b^7

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45 46 47 48 49

$A_m^7(b9)$ $D^7(b9)$ G_m^7 $D_m^7 D_b^7$ C_m^7

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50 51 52 53 54

F^7 D_m^7 $E_b^7 M$ $D_m^7 D_b^7$ C_m^7 F^7

55

55 56 57 58 59

$D_m^7(b9)$ $G^7(b9)$ C_m^7 G_m^6 $F_b m^7$

60

60 61 62 63 64

$F_b m^7$ $B^7(b9)$ E_m^7 A^7 $A_m^7(b9)$ $D^7(b9)$

65

65 66 67 68 69

G^7 C F^7 $B_b^7 M$ $E_b^7 M$ D_m^7

Handwritten musical score for a Choro piece, page 28. The score is in G-flat major (two flats) and 3/4 time. It consists of six systems of music, each with a treble and bass staff. The bass staff contains chord symbols and some rhythmic notation. The treble staff contains a melodic line with various ornaments and triplets. The piece ends with a double bar line and repeat signs.

System 1 (Measures 60-64):
 Treble: Melodic line with eighth notes and triplets.
 Bass: Chords: G⁷(b9), C_m⁷, /, A_m⁷, D⁷(b9).

System 2 (Measures 65-69):
 Treble: Melodic line with eighth notes and quarter notes.
 Bass: Chords: G_m⁷, E_m⁷(b9), E_b⁷M, D_m⁷, G⁷, C⁷, B_b/O.

System 3 (Measures 70-74):
 Treble: Melodic line with eighth notes and quarter notes.
 Bass: Chords: D⁷, C⁷/E, C_m⁷(b9), F⁷(b9), B_b⁷M, E_m⁷(b9), E_b⁶.

System 4 (Measures 75-79):
 Treble: Melodic line with eighth notes and triplets.
 Bass: Chords: D_m⁷(b9), G⁷(b9), C_m⁷, F⁷, F_m⁷.

System 5 (Measures 80-84):
 Treble: Melodic line with eighth notes and quarter notes.
 Bass: Chords: B_b⁷, E_b⁷M, E_b_m⁶, D_m⁷, D_b⁷.

System 6 (Measures 85-89):
 Treble: Melodic line with eighth notes and quarter notes.
 Bass: Chords: C_m⁷(b9), F⁷, E_b_m⁶, D_m⁷, D_b⁷, C_m⁷, F⁷, A_m⁷(b9).

Assim mesmo

Luiz Americano

Musical score for "Assim mesmo" by Luiz Americano. The score is in 2/4 time, key of D major. It consists of seven systems of piano accompaniment. The first system starts with a key signature change to D major and includes a first ending bracket labeled "A". The second system continues the melody with various chords. The third system includes a second ending bracket. The fourth system continues the piece. The fifth system includes a key signature change to D minor, indicated by a key signature change symbol. The sixth system includes a first ending bracket labeled "B". The seventh system concludes the piece. The score includes various musical notations such as treble and bass staves, notes, rests, and chords.

Chords and notation visible in the score:

- System 1: D, C#m7(b5), F#7
- System 2: G, G7, F#7, G, Gm6
- System 3: Bm, Bm7, E7, A7, A7(b9)
- System 4: Dm, Dm(+5), Dm6, A7/C# E/D, A7/E, Bb, C7
- System 5: D7/F#, G#°, Gm6, D
- System 6: Bm, Bm7, Em7, A7, D, C°
- System 7: E7, Gm/Bb, Gm, D/A, Ab°, Em7

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Chords and symbols visible in the score:

- Measures 40-43: A7, D, C°, A7
- Measures 44-47: D/A, Ab°, Em7, A7, D, C°
- Measures 48-49: D, A7
- Measures 50-55: A7(b13), Dm, Dm/C, Gm/Bb, Gm6
- Measures 56-57: A7, Dm, Dm7(b5)
- Measures 58-63: A7, Dm, Dm/C, E7/B, A7, A7
- Measures 64-69: Dm, A7
- Measures 70-71: D, A7, D

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Az de ouro

João Ricardo, Paulo Henrique e Fumaça

First system of musical notation (measures 1-4). The key signature is one flat (B-flat). The time signature is 2/4. The notation includes a treble and bass staff. Chords are indicated below the bass staff: C^b , E^b° , D_m^b , $A^7(b9)$, F_m^7 , and B^b^7 . There are also markings A and B above the first measure.

Second system of musical notation (measures 5-8). The notation includes a treble and bass staff. Chords are indicated below the bass staff: E^b^b , A° , F_m^7 , $C^7(b13)$, and F_m/Ab . There are also markings 3 above the treble staff in measures 6 and 7.

Third system of musical notation (measures 9-12). The notation includes a treble and bass staff. Chords are indicated below the bass staff: A° , E^b/B^b , B^7 , B^b^7 , E^b^b , $E^b^7(b9)$, Ab_m^7 , and $B^7(b9)$.

Fourth system of musical notation (measures 13-16). The notation includes a treble and bass staff. Chords are indicated below the bass staff: $B^b_m^7$, E^7M , $F^{\#7}$, B^7M , $F^7(\sharp 11)$, E^7M , $G^{\#^\circ}$, and G° .

Fifth system of musical notation (measures 17-20). The notation includes a treble and bass staff. Chords are indicated below the bass staff: A^7M , D^7 , G^7M , $C^7(\sharp 11)$, and B^b° .

Sixth system of musical notation (measures 21-24). The notation includes a treble and bass staff. Chords are indicated below the bass staff: $F^{\#7}(\sharp 11)$, F^7M , F_m^b , C^7M , and A^7 . There are also markings 3 above the treble staff in measures 22 and 23.

naço

The musical score is written for piano and guitar. It consists of six systems of music. The piano part is in the upper staff of each system, and the guitar part is in the lower staff. The key signature is one flat (Bb). The time signature is 4/4. The score includes various chords and triplets. The first system starts with a treble clef and a key signature of one flat. The second system has a key signature change to two flats (Bb, Eb). The third system has a key signature change to three flats (Bb, Eb, Ab). The fourth system has a key signature change to two flats (Bb, Eb). The fifth system has a key signature change to one flat (Bb). The sixth system has a key signature change to two flats (Bb, Eb). The score includes various chords and triplets. The first system starts with a treble clef and a key signature of one flat. The second system has a key signature change to two flats (Bb, Eb). The third system has a key signature change to three flats (Bb, Eb, Ab). The fourth system has a key signature change to two flats (Bb, Eb). The fifth system has a key signature change to one flat (Bb). The sixth system has a key signature change to two flats (Bb, Eb). The score includes various chords and triplets.

Chords and triplets are indicated throughout the score. The first system includes chords like D_m^7 , $G^7(\sharp 5)$, C^6 , A^7 , and D_m^7 . The second system includes D_b^7M , $G^7(9)$, $F\sharp^o$, G_m , and $D(\sharp 5)/F\sharp$. The third system includes Bb , C^7/E , E_b^7 , Bb/D , $D_b^7M(\sharp 5)$, C^7 , $B_m^7(\flat 5)$, B_b^7M , A^7 , and Bb/Ab . The fourth system includes E_b , $D^7(\sharp 5)/F\sharp$, F_m^o , $E^7(\sharp 9)$, E_b^7M , and $D^7(\flat 9)$. The fifth system includes D_b^7M , F^7/C , B^7M , B_b^7 , $A^7(\flat 13)$, F_m^o/Ab , G^7 , $E^7(\flat 13)$, $A^7(9)$, and $D^7(\flat 9)$. The sixth system includes $G^7(\flat 9)$, C^7 , $F^7M(\sharp 11)$, $E^7(\flat 13)$, $G^7(\sharp 10)$, and C^6 .

Handwritten musical notation for a piano piece. The score is written on ten systems of grand staves (treble and bass clef). The key signature has one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written above the bass staff: C, Em/B, Dm/A, G7/B, Am, A7, B7/F#, F#, Bm, and Em. Performance instructions include "rubato" and "a tempo". Section markers A and B are present. The page is numbered 35 in the bottom left corner.

53 *rubato* *a tempo*

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Bem-te-vi atrevido

Lina Pesce

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system typically includes a treble clef staff and a bass clef staff, with a key signature of two sharps (F# and C#) for the first four systems and one flat (Bb) for the last two. The notation includes various musical elements such as eighth and sixteenth notes, rests, and chords. Chord symbols like A7, Dm, and E7 are written below the bass staff. The piece is divided into sections marked with circled letters: Section 8 (first system), Section A (second system), Section 10 (third system), Section 15 (fourth system), Section B (fifth system), and Section 20 (sixth system). The notation is written in a clear, professional style, with a focus on the harmonic and melodic structure of the music.

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Bordões ao luar

Tia Amélia

Musical score for "Bordões ao luar" by Tia Amélia. The score is in 2/4 time and consists of seven systems of piano accompaniment. Each system has a treble and bass staff. Chords are indicated above the treble staff, and some systems include first and second endings marked with 'A' and 'B' in boxes.

System 1: Treble: A_m $B_m^7(b5)$ A_m/C D_m A_m E^7 E^7 A_m $B_m^7(b5)$. Bass: A_m $B_m^7(b5)$ A_m/C D_m A_m E^7 E^7 A_m $B_m^7(b5)$.

System 2: Treble: A_m/C D_m A_m E^7 A_m E^7 A_m A^7 . Bass: A_m E^7 A_m E^7 A_m A^7 . First ending (A) and second ending (B) are marked.

System 3: Treble: D_m $B_m^7(b5)$ A_m/C D_m E^7 . Bass: D_m $B_m^7(b5)$ A_m/C D_m E^7 .

System 4: Treble: A_m E^7 A_m A^7 D_m $B_m^7(b5)$. Bass: A_m E^7 A_m A^7 D_m $B_m^7(b5)$.

System 5: Treble: D_m E^7 A_m A_m G^7 . Bass: A_m/C D_m E^7 A_m A_m G^7 . First ending (A) and second ending (B) are marked.

System 6: Treble: A_m $F\sharp^{\circ}$ C/G G^7 C/G G^7 . Bass: C/G E^7 A_m $F\sharp^{\circ}$ C/G G^7 C/G G^7 .

System 7: Treble: C $E^7/G\sharp$ A_m C° . Bass: C/G $D^7/F\sharp$ G^7 C $E^7/G\sharp$ A_m C° .

nêlia

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Brasileirinho

Waldyr Azevedo

Musical score for "Brasileirinho" by Waldyr Azevedo. The score is in 2/4 time, key of G major. It consists of six systems of piano accompaniment. The first system starts with a treble clef and a key signature of one sharp (F#). The first measure has a circled 'A' above it. The second measure has a circled 'S' above it. The bass line has chords G, Gm6, and D7. The second system has a treble clef and a key signature of one sharp. The bass line has chords G, D7, and G. The third system has a treble clef and a key signature of one sharp. The bass line has chords Am6, D7, and G. The fourth system has a treble clef and a key signature of one sharp. The bass line has chords D7, G, and Am6. The fifth system has a treble clef and a key signature of one sharp. The bass line has chords G, Am6, and D7. The sixth system has a treble clef and a key signature of two flats (Bb, Eb). The first measure has a circled 'B' above it. The bass line has chords Gm, Gm7, Gm6, Cm, Cm7, Cm6, and D7.

edo.

Chord symbols and measures:

- System 1 (Measures 51-55): Treble staff has eighth-note patterns. Bass staff has whole notes and rests. Chords: Gm, D7, Gm, Gm(7b) Gm7, Gm6 Gm(7b) Gm.
- System 2 (Measures 56-60): Treble staff has eighth-note patterns. Bass staff has whole notes and rests. Chords: A7, Am7(b5), D7, Gm.
- System 3 (Measures 61-65): Treble staff has eighth-note patterns. Bass staff has whole notes and rests. Chords: G7, Cm, Am7(b5), Gm, Gm/f.
- System 4 (Measures 66-70): Treble staff has eighth-note patterns. Bass staff has whole notes and rests. Chords: A7/E, Cm6/Eb, D7, Gm.
- System 5 (Measures 71-75): Treble staff has eighth-note patterns. Bass staff has whole notes and rests. Chords: G, G.
- System 6 (Measures 76-80): Treble staff has eighth-note patterns. Bass staff has whole notes and rests. Chords: G, G.

Canhoto da Paraíba

Dininho

First system of musical notation (measures 1-4). The key signature is two sharps (F# and C#). The time signature is 2/4. The notation includes treble and bass staves. Chords are indicated below the bass staff: A, B7, E7, A, E7. There are also measure numbers 1, 2, 3, and 4 above the treble staff.

Second system of musical notation (measures 5-9). The key signature is two sharps (F# and C#). The time signature is 2/4. The notation includes treble and bass staves. Chords are indicated below the bass staff: A, F#m, C#m, C#m6, G#7, Bm7, E7, A. There are also measure numbers 5, 6, 7, 8, and 9 above the treble staff.

Third system of musical notation (measures 10-15). The key signature is two sharps (F# and C#). The time signature is 2/4. The notation includes treble and bass staves. Chords are indicated below the bass staff: B7, E7, Em7, A7, D#7, A, B7, E7. There are also measure numbers 10, 11, 12, 13, 14, and 15 above the treble staff.

Fourth system of musical notation (measures 16-20). The key signature is two sharps (F# and C#). The time signature is 2/4. The notation includes treble and bass staves. Chords are indicated below the bass staff: A, A, C#7(b9), F#m, F#7. There are also measure numbers 16, 17, 18, 19, and 20 above the treble staff.

Fifth system of musical notation (measures 21-25). The key signature is two sharps (F# and C#). The time signature is 2/4. The notation includes treble and bass staves. Chords are indicated below the bass staff: Bm, Bm, C#7, F#m, F#m6, C#, G#7, C#. There are also measure numbers 21, 22, 23, 24, and 25 above the treble staff.

Sixth system of musical notation (measures 26-30). The key signature is two sharps (F# and C#). The time signature is 2/4. The notation includes treble and bass staves. Chords are indicated below the bass staff: C#7(b9), F#m, F#7, Bm, Bm7(b9), Bm7, C#7. There are also measure numbers 26, 27, 28, 29, and 30 above the treble staff.

[illegible]

Carioquinha

Waldyr Azevedo

Musical score for "Carioquinha" by Waldyr Azevedo. The score is in 2/4 time, key of D minor (one flat). It consists of seven systems of piano accompaniment. The notation includes treble and bass staves with various chords and melodic lines. Measure numbers 6, 11, 16, 21, 26, and 31 are indicated at the start of their respective systems. Section markers A, B, and C are placed above measures 6, 31, and 26 respectively. Chords are labeled as Dm, Dm7, Gm, Gm7, A7, and A/G. Repeat signs (double bar lines with dots) are used throughout the score.

vedo

The musical score is written for piano and guitar. It consists of seven systems of music. The first system (measures 36-41) features a piano melody in the right hand and a guitar accompaniment in the left hand. Chords indicated include E7/G# and A7. The second system (measures 42-47) continues the piano melody and guitar accompaniment, with a D chord indicated. The third system (measures 48-53) shows the piano melody and guitar accompaniment, with chords E7/G#, A7, G/B, A7/C#, A7, and A/G. The fourth system (measures 54-59) features the piano melody and guitar accompaniment, with chords D, D/C, and G. The fifth system (measures 60-65) shows the piano melody and guitar accompaniment, with chords Bb7, Eb, Dm, Gm6, Dm, and A7. The sixth system (measures 66-71) features the piano melody and guitar accompaniment, with chords Dm, Gm6/Bb, A7, and Bm. The seventh system (measures 72-77) features the piano melody and guitar accompaniment, with a 'rall' marking and a Dm chord.

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Chapéu palheta

Toninho Ferragutti

Musical score for "Chapéu palheta" by Toninho Ferragutti. The score is in 2/4 time, key of D major. It consists of 40 measures across seven systems. The notation includes treble and bass staves with various chords and melodic lines. Chords are labeled with letters in boxes (A, B, C, D, E, F, G) and numbers in parentheses. The score includes a key signature change to D minor at measure 31.

Chords and markings:

- Measures 1-6: G^{7M}, D⁷(9), G^{7M}, D⁷(9), G^{7M}
- Measures 7-12: D^{m7}, D^{b7}(9), C^{m7}, F⁷, G^{7M}
- Measures 13-18: E^{m7}, A^{m7}, D⁷(9), G^{7M}, E⁷, A^{m7}, D⁷, G^{7M}
- Measures 19-24: A^{m7}, B^{m7}, A^{m7}, G^{7M}, D^{m7}, D^{b7}(9), C
- Measures 25-30: C^{m7}, F⁷, B^{m7}, E^{m7}, A^{m7}
- Measures 31-36: D⁷, D^{m7}, G⁷(9), C, C⁷(9), D^{m7}
- Measures 37-40: G⁷, C⁷(9), D^{m7}, G⁷, F^m/E^b

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Cheguei

Pixinguinha e Benedito Lacerda

Musical score for "Cheguei" by Pixinguinha and Benedito Lacerda. The score is in 2/4 time, key of B-flat major, and consists of 25 measures. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Chords are indicated below the bass line. The score is divided into two sections: Section A (measures 1-14) and Section B (measures 15-25).

Section A (Measures 1-14):

- Measures 1-4: F, C⁷, F, C⁷
- Measures 5-8: A⁷, D^m, G⁷, C⁷, F, A^m/E
- Measures 9-14: G^m/D, C⁷/E, F, A^m/E, G^m/D, C⁷/E, F⁷/E^b, B^b/D, B^bm/D^b

Section B (Measures 15-25):

- Measures 15-18: F, D^m, G^m, C⁷, F, C⁷, F, D^m, A⁷/E, D^m/F, F⁷
- Measures 19-25: G^m, D⁷/A, G^m/B^b, D⁷/A, G^m, E^m7(b⁹), D^m/F, E⁷, A⁷, D^m, A⁷/E, F⁷, G^m, D⁷/A, G^m/B^b, D⁷/A

The piano score consists of six systems of music, each with a treble and bass staff. The key signature is two flats (Bb and Eb). The time signature is 2/4. The score includes various chords and accidentals, such as Eb/G, Dm, E7, A7, F, F7, Bb, Gb, F, Bb7, Eb/G, Ebm/Gb, Bb, Gm7, C7, and F7. The melody is written in the right hand, and the bass line is in the left hand. The score ends with a double bar line and a repeat sign.

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Cheio de dedos

Guinga e Aldir Blanc

System 1: $C_m7(9)$ $B7(\sharp9)$ $E_b7M(9)/B_b$ $A_m7(\sharp11)$ $A_b7(\sharp11)$ $G7(b13)$ $C_m7(9)$

System 2: $C_m7(9)$ $B7(\sharp9)$ $E_b7M(9)/B_b$ $A_m7(\sharp11)$ $A_b7(\sharp11)$ $G7(b13)$ $D_b7M(\sharp11)$

System 3: $C_m7(9)$ F_m F_m/E_b $D7(\sharp11)$ $D_b7(\sharp11)$ $C_m7(9)$

System 4: $F_m7(9)$ $B7(\sharp13)$ $B_b7(\sharp13)$

System 5: E_b6_9 $D_b7(9)$ G_b6_9 $B7(9)$ $G7(\sharp13)$ $C7(9)$

System 6: $A_b7(\sharp13)$ $G7(\sharp13)$ $C_m7(9)$ $G7(\sharp13)$

8

System 1 (Measures 1-4): Treble staff contains eighth-note runs. Bass staff contains chords: $F\#m7(11)$, $B7$, $E7(9)$, and E_m^6 .

System 2 (Measures 5-8): Treble staff continues eighth-note runs. Bass staff contains chords: $F\#m7(b5)$ and A° .

System 3 (Measures 9-12): Treble staff includes a triplet in measure 12. Bass staff contains chords: $G7M(6)$, $G\#7(11)$, $G7M$, $Db7(11)$, $C7M$, and $C7M(15)$.

System 4 (Measures 13-16): Treble staff continues eighth-note runs. Bass staff contains chords: $B7(13)$, $E_m7(9)$, A° , A° , A° , $E_m7(9)$, $F7M/A$, and $A_b m^6$.

System 5 (Measures 17-18): Treble staff continues eighth-note runs. Bass staff contains chords: $F7M/A$, $A_b m^6$, and $E_m7(9)$.

System 6 (Measures 19-22): Treble staff contains quarter notes. Bass staff contains chords: A° , $E_m7(9)$, $E(15)$, $E7(11)$, and E^6/B .

Chorinho pra ele

Hermeto Pascoal

Measures 1-4 of the piece. The key signature is one sharp (F#). The time signature is 2/4. The notation shows a treble and bass staff with chords and melodic lines. Chords indicated: F7(9), Bb7(9), Eb7(9), Ab7(9), Db7(9), C7(9). Measure 4 has a final chord: F Eb7(9) D7(9).

Measures 5-8. Measure 5 starts with a key signature change to two sharps (D#). Chords indicated: G, E7(b13), Am7, D7(9), G7M. Measure 8 has a final chord: G7M.

Measures 9-12. Chords indicated: G°, Am7, D7(9), G7M, G6, Cm7, F7(b13). Measure 12 has a final chord: F7(b13).

Measures 13-16. Chords indicated: Bb7M, Bb6, Bbm7, Eb7(9), Ab7M, G7. Measure 16 has a final chord: G7.

Measures 17-20. Chords indicated: C6, Bm7(b5), E7(b9), C4°, Am, F7(9), Bb7(9). Measure 20 has a final chord: Bb7(9).

Measures 21-24. Measure 21 starts with a key signature change to three sharps (F#, C#, G#). Chords indicated: F Eb7(9) D7(9). Measure 24 has a final chord: F.

[8]

System 1, measures 1-4. Treble clef: melody with triplets. Bass clef: Ebm^7 , Ab^7 , Db^7M , E° .

System 2, measures 5-8. Treble clef: melody. Bass clef: Gbm^7 , Am^7 .

System 3, measures 9-12. Treble clef: melody. Bass clef: Cm^7 , Ebm^7 .

System 4, measures 13-14. Treble clef: melody. Bass clef: F^7M .

[9]

8va

System 5, measures 15-18. Treble clef: melody. Bass clef: F^7 , Bb^7 , Eb^7 , Ab^7 , Db^7 , C^7 , F^7 , F .

Chorinho pra você

Severino Araújo

5

10

15

20

25

30

35

Chords: A_m , A_m/G , D_m^6/F , E^7 , A_m , B° , A_m/C , D° , G^7 , C , $C^{\sharp^{\circ}}$, D_m , F^7 , E^7 , $E^7(b13)$, A_m , B° , A_m/C , D° , G^7 , C , $C^{\sharp^{\circ}}$, D_m , $B_m^7(b5)$, A_m , A_m/G , F^7 , E^7 , A_m , A_m , G^7 , C , E^7/G^{\sharp} , A_m , D_m^6/F , A_m , $B^7(9)$, E^7

35

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44

48

52

56

60

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Choro cubano

Maurício Carrilho

A

Chords: G7(b9), C/G, G7(b9), C/G, G7(b9)

Chords: C/G, D7, G7, G7(b9), C/G

B

Chords: G7, A7, A/G, D7/F#, G/F, C/E, Ab7, Db7, G7

B

Chords: C, Eb7, Am, Dm, E7

Chords: Am7, F#m7(b5), Em, F#7, B7, Bm7(b5), E7

Chords: Am7, Dm7, E7, A7, Dm7, G7

ho

31 32 33 34 D.C.

Chords: C7, F7, Bb7, E7, Am, E7, Am, D7

35

35 36 37 38

Chords: C7, F, D7/F#, Gm7, C7, F

40

40 41 42 43

Chords: Dm7, F/Eb Am7, F7, D/F# C/G, E7/G# Am7, F, D7/F#

45

45 46 47 48

Chords: Gm, Bb7, A7, A7, D7, Gm, C7, F7, Bb7

50

50 51 52 53 D.C.

Chords: Eb7, A7, Dm7, C7, Dm7

55

55 56

Chords: C

Choro negro

Paulinho da Viola e Fernando Costa

(A) *ritato*

Chords: Bb_m^6 Ab_m^6 $G_m G_m(b^6) G_m^6$ C_m^7 $F^7(9)$

Chords: Bb_m^7 Bb_m^7 $Eb^7(9)$ Ab^7M A^7

Chords: $A_m^7(b^9)$ D^7 Bb_m^6 Ab_m^6 $G_m G_m(b^6) G_m^6$ C_m^7 $F^7(9)$

Chords: Bb_m^7 Bb_m^7 $Eb^7(9)$ G^7M E^7 E^7

(B)

Chords: A_m^7 $Eb^7(9)$ A_m^7 $Ab^7(\#10)$ G^6 B_m^7

Chords: C_m^6 $F^7(9)$ G^7M G^7 C_m^7 F^7

Musical score for Choro, featuring piano accompaniment. The score is written in G major (one sharp) and 2/4 time. It consists of four systems of music, each with a treble and bass staff. Chords are indicated below the bass staff, and melodic lines are written in the treble staff. The key signature changes to E minor (three flats) in the final system.

System 1: Treble staff has a melodic line with a triplet of eighth notes at the end. Bass staff has a steady eighth-note accompaniment. Chords: Bb^6 , Dm/A , Gm^7 , Gm/F , $Em^7(9)$, $A^7(9)$, Am^7 , Bb^6 , G/B .

System 2: Treble staff continues the melodic line. Bass staff has a steady eighth-note accompaniment. Chords: Cm^6 , $F^7(9)$, G^7M , G^7_4 , $G^7(\sharp 5)$, C , $C(\sharp 5)$, C^6 , C^7M , $C^{\sharp 6}$.

System 3: Treble staff continues the melodic line. Bass staff has a steady eighth-note accompaniment. Chords: G/B , E^7 , Am^7 , $E^7(9)$, Am^7 , $Ab^7(\sharp 10)$, G^6 .

System 4: Treble staff has a melodic line with a *rall.* marking. Bass staff has a steady eighth-note accompaniment. Chords: Bbm^6 , Abm^6 , $Em^7(b5)$.

Com mais de mil

Canhoto da Paraíba

First system of musical notation (measures 1-4). The key signature is two sharps (F# and C#). The time signature is 2/4. The notation includes a treble and bass staff. Chords indicated below the staff are A/G, D/F#, and F#7/E. A first ending bracket labeled 'A' and a second ending bracket labeled 'B' are shown above the staff.

Second system of musical notation (measures 5-8). The notation includes a treble and bass staff. Chords indicated below the staff are A, Bb, C, Gm7, and C7.

Third system of musical notation (measures 9-14). The notation includes a treble and bass staff. Chords indicated below the staff are F/A, Fm7, Bb7, Eb, A7, Bb7/D, and Bb7.

Fourth system of musical notation (measures 15-18). The notation includes a treble and bass staff. Chords indicated below the staff are Eb, A7, D, F, and E. A first ending bracket labeled 'A' and a second ending bracket labeled 'B' are shown above the staff.

Fifth system of musical notation (measures 19-22). The notation includes a treble and bass staff. Chords indicated below the staff are Eb, D, Db, C, G7b9/B, and Gm6/Bb.

Sixth system of musical notation (measures 23-26). The notation includes a treble and bass staff. Chords indicated below the staff are D, F#, C#7/E#, F#, and G7.

The musical score is written for piano and guitar. It consists of six systems of music. The first five systems each have a piano part (treble clef) and a guitar part (bass clef). The sixth system is a final cadence with a piano part (treble clef) and a guitar part (bass clef). The key signature is one sharp (F#). The time signature is common time (C). The guitar part includes various chords and chord progressions, including triads and dyads. The piano part includes various melodic lines, including eighth and sixteenth notes, and rests. The final cadence is marked with a double bar line and a repeat sign.

Chords and notes in the guitar part (bass clef):

- System 1: C, A7, D, D/C, G/B, Bb°
- System 2: D/A, Ab°, Em/G, A7, D, D, G#°, G°
- System 3: F#, F°, E°, Eb°, Em/G, C#7/G#, D/A, C#7
- System 4: F#, C#7, F#, G7, C, A7
- System 5: D, D/C, G/B, Bb°, D/A, Ab°, Em/G, A7, D, D
- System 6: D, D6, D

Comigo é assim

Zé Meneses

First system of musical notation (measures 1-4). The key signature is two sharps (F# and C#), and the time signature is 2/4. Measure 1 contains a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The bass line includes chords: A/G, A7, D, Em7, A7, and D.

Second system of musical notation (measures 5-8). The bass line includes chords: F#7, Bm, F#m, E7, A7, A7, and A/G.

Third system of musical notation (measures 9-12). The bass line includes chords: D/F#, Em7, A7, D, F#7, and B7.

Fourth system of musical notation (measures 13-16). Measure 13 contains a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The bass line includes chords: E7, A7, D, D7, and Db7.

Fifth system of musical notation (measures 17-20). The bass line includes chords: C7, B7, G, C#7/G#, D#7/F#, and B7.

Sixth system of musical notation (measures 21-24). The bass line includes chords: E7, A7, D#7/F# B7, E7, A7, and D.

✕

②

11

12

13

14

15

16

17

③

Compadre Luiz

Marcelo Fortuna

Musical score for "Compadre Luiz" by Marcelo Fortuna. The score is in G minor, 2/4 time, and consists of six systems of piano accompaniment. It includes various musical notations such as treble and bass staves, notes, rests, and chords. Chord symbols like $F^{\# \circ}$, G_m , $G7(b9)$, C_m , E_b° , $G7$, $C7$, $F7$, Bb , $A_m7(b9) D7$, F , F/E_b , Bb/O , $C^{\#}$, Bb , $A7$, and D are used throughout. Section markers (A) and (B) are present at the beginning of the first and fourth systems respectively. A "FIM" (Fin) marking is at the end of the fourth system.

Am7(b9) D7

Bb G7 Cm7 F7 Bb

Gm Eb

Bb

E FIM

Confidências

Ernesto Nazareth

System 1 (Measures 1-4): Treble clef, 3/4 time. Bass clef: G_m , G_m/F , A^7/E , C_m^b/Eb , D^7 .

System 2 (Measures 5-8): Treble clef. Bass clef: G_m , Bb_m/Ob , F/C , F , G^7/B , C/Bb .

System 3 (Measures 9-12): Treble clef, *rit.* marking. Bass clef: F/A , D^7 , G_m/F , A^7/E , C_m^b/Eb , D^7 , F^7/C .

System 4 (Measures 13-16): Treble clef. Bass clef: Bb/O , $D^7/F\sharp$, D^7 , G_m , C_m , G_m , D^7 .

System 5 (Measures 17-20): Treble clef, *accel.* marking. Bass clef: G_m , C_m^7 , F^7 , Bb , G_m^7 , C^7 , F^7 .

System 6 (Measures 21-24): Treble clef, *rit.* marking. Bass clef: Bb/O , $D^7(F\sharp)$, $D^7/F\sharp$, G_m , $E_m^7(b5)$, D_m/F , A^7/E .

System 7 (Measures 25-28): Treble clef. Bass clef: D_m , G_m , C_m , Bb , F^7 , Bb , D^7 .

Handwritten musical score for guitar, featuring a Choro style. The score is written in G major (one sharp) and 2/4 time. It consists of eight systems of music, each with a treble and bass staff. The bass staff includes chord notation. The piece begins with a 'C' time signature and a 'scel.' (scelus) marking. The final system ends with a double bar line and the text 'E FIM'.

Chord Progression (Bass Staff):

- System 1: G, D⁷, G, D⁷, G, B^b, A_m⁷, D⁷/A
- System 2: A_m, /, D⁷(13), /, D⁷, D/C, B^b, G/B
- System 3: G, /, F⁷, /, E⁷, /, A_m, /
- System 4: E^b, E^b/D^b, G/D, E_m, A⁷, /, D⁷, /
- System 5: G, /, /, /, /, B^b, A_m⁷, D⁷
- System 6: A_m, /, D⁷(13), /, D⁷, /, B^b, G/B
- System 7: G, /, F⁷, /, E⁷, /, A_m, /
- System 8: E^b, E^b/D^b, G/D, E_m, A⁷, D⁷, G, /

Conversa fiada

Rogério Souza

The musical score for "Conversa fiada" by Rogério Souza is written in G major and 2/4 time. It consists of 64 measures, divided into two systems of four measures each. The score is written for piano, with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Chords are indicated by letters and symbols below the bass staff. The score ends with a double bar line and repeat dots.

System 1 (Measures 1-8):

- Measure 1: Treble: G4, A4, B4, C5; Bass: -
- Measure 2: Treble: D5, C5, B4, A4; Bass: E7
- Measure 3: Treble: G4, A4, B4, C5; Bass: A7
- Measure 4: Treble: D5, C5, B4, A4; Bass: D
- Measure 5: Treble: G4, A4, B4, C5; Bass: G
- Measure 6: Treble: D5, C5, B4, A4; Bass: Gm6
- Measure 7: Treble: G4, A4, B4, C5; Bass: D
- Measure 8: Treble: G4, A4, B4, C5; Bass: -

System 2 (Measures 9-16):

- Measure 9: Treble: D5, C5, B4, A4; Bass: D7
- Measure 10: Treble: G4, A4, B4, C5; Bass: G6
- Measure 11: Treble: D5, C5, B4, A4; Bass: Gm6
- Measure 12: Treble: G4, A4, B4, C5; Bass: D
- Measure 13: Treble: D5, C5, B4, A4; Bass: B7
- Measure 14: Treble: G4, A4, B4, C5; Bass: E7
- Measure 15: Treble: D5, C5, B4, A4; Bass: A7
- Measure 16: Treble: G4, A4, B4, C5; Bass: -

System 3 (Measures 17-24):

- Measure 17: Treble: D5, C5, B4, A4; Bass: D
- Measure 18: Treble: G4, A4, B4, C5; Bass: A7(9)
- Measure 19: Treble: D5, C5, B4, A4; Bass: A7
- Measure 20: Treble: G4, A4, B4, C5; Bass: D
- Measure 21: Treble: D5, C5, B4, A4; Bass: D7
- Measure 22: Treble: G4, A4, B4, C5; Bass: G7M
- Measure 23: Treble: D5, C5, B4, A4; Bass: -
- Measure 24: Treble: G4, A4, B4, C5; Bass: -

System 4 (Measures 25-32):

- Measure 25: Treble: D5, C5, B4, A4; Bass: Gm6
- Measure 26: Treble: G4, A4, B4, C5; Bass: D/F#
- Measure 27: Treble: D5, C5, B4, A4; Bass: Bb/E
- Measure 28: Treble: G4, A4, B4, C5; Bass: Em
- Measure 29: Treble: D5, C5, B4, A4; Bass: A7
- Measure 30: Treble: G4, A4, B4, C5; Bass: D
- Measure 31: Treble: D5, C5, B4, A4; Bass: Em
- Measure 32: Treble: G4, A4, B4, C5; Bass: A7

System 5 (Measures 33-40):

- Measure 33: Treble: D5, C5, B4, A4; Bass: D
- Measure 34: Treble: G4, A4, B4, C5; Bass: C#m7(b9) F#7
- Measure 35: Treble: D5, C5, B4, A4; Bass: Bm7
- Measure 36: Treble: G4, A4, B4, C5; Bass: G#°
- Measure 37: Treble: D5, C5, B4, A4; Bass: Am7
- Measure 38: Treble: G4, A4, B4, C5; Bass: D7
- Measure 39: Treble: D5, C5, B4, A4; Bass: G7M
- Measure 40: Treble: G4, A4, B4, C5; Bass: G#°

System 6 (Measures 41-48):

- Measure 41: Treble: D5, C5, B4, A4; Bass: D/A
- Measure 42: Treble: G4, A4, B4, C5; Bass: E7
- Measure 43: Treble: D5, C5, B4, A4; Bass: Em7
- Measure 44: Treble: G4, A4, B4, C5; Bass: A7
- Measure 45: Treble: D5, C5, B4, A4; Bass: C#m7(b9) F#7
- Measure 46: Treble: G4, A4, B4, C5; Bass: Bm7
- Measure 47: Treble: D5, C5, B4, A4; Bass: F°
- Measure 48: Treble: G4, A4, B4, C5; Bass: -

System 7 (Measures 49-56):

- Measure 49: Treble: D5, C5, B4, A4; Bass: Am7
- Measure 50: Treble: G4, A4, B4, C5; Bass: D7
- Measure 51: Treble: D5, C5, B4, A4; Bass: G7M
- Measure 52: Treble: G4, A4, B4, C5; Bass: C#m7(b9) F#7
- Measure 53: Treble: D5, C5, B4, A4; Bass: F#m7
- Measure 54: Treble: G4, A4, B4, C5; Bass: B7(b9)
- Measure 55: Treble: D5, C5, B4, A4; Bass: E7
- Measure 56: Treble: G4, A4, B4, C5; Bass: A7

System 8 (Measures 57-64):

- Measure 57: Treble: D5, C5, B4, A4; Bass: D
- Measure 58: Treble: G4, A4, B4, C5; Bass: -
- Measure 59: Treble: D5, C5, B4, A4; Bass: -
- Measure 60: Treble: G4, A4, B4, C5; Bass: -
- Measure 61: Treble: D5, C5, B4, A4; Bass: -
- Measure 62: Treble: G4, A4, B4, C5; Bass: -
- Measure 63: Treble: D5, C5, B4, A4; Bass: -
- Measure 64: Treble: G4, A4, B4, C5; Bass: -

The musical score is written for piano and guitar. It consists of seven systems of staves. The piano part is on the upper staff of each system, and the guitar part is on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various chords and melodic lines, with some measures marked with a circled 'C' or a circled 'G'.

Chords and notes visible in the score include:

- System 1: Am7(11), Ab7(b5), G7M, Gm6, Em7, A7, D6.
- System 2: D7(9), D7/A, G#m7(b5), Gm6, F#m7, Fm7, Am7(11), Ab7(b5).
- System 3: G7M, Gm6, Em7, A7, D6.
- System 4: E7, A7, D7M, B7, Em7, A7, D.
- System 5: D7/A, G#m7(b5), Gm6, F#m7, Fm7, Em7, A7, Am7, Am7(11), Ab7M.
- System 6: G7M, Gm6, D/F#, Bb/F, Em7, A7, Bb7M.
- System 7: Bb, B, C, C#, D.

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Coralina

Carramona

First system of musical notation for Coralina. The key signature is one flat (B-flat). The time signature is 2/4. The system includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The system is marked with a repeat sign and a first ending bracket labeled 'A'.

Chords indicated in the bass line: Dm, Dm, D7, Gm.

Second system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The system includes a repeat sign and a first ending bracket labeled 'A'.

Chords indicated in the bass line: Gm/Bb, Gm, Gm/F, A7/E, Dm, Dm/F, A7/E.

Third system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The system includes a repeat sign and a first ending bracket labeled 'A'.

Chords indicated in the bass line: Dm, Dm, D7, Gm, Gm, Em7(b5), Dm.

Fourth system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The system includes a repeat sign and a first ending bracket labeled 'A'.

Chords indicated in the bass line: Eb, A7, Dm, Dm, F, D7/F#, Gm.

Fifth system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The system includes a repeat sign and a first ending bracket labeled 'A'.

Chords indicated in the bass line: C7, C/Bb, F/A, F, Bm7(b5), Am, E7.

Sixth system of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The system includes a repeat sign and a first ending bracket labeled 'A'.

Chords indicated in the bass line: Am, C7, F, D7/F#, Gm, A7/C#, Dm.

The musical score is written for piano accompaniment in a 4/4 time signature. It consists of six systems of music, each with a treble and bass staff. The key signature changes from one flat (Bb) to two sharps (F# and C#) in the fourth system, and then to one flat (Bb) again in the sixth system. The notation includes various chords and melodic lines, with some measures marked with a circled 'C' or a circled 'F'. The chords are labeled as follows:

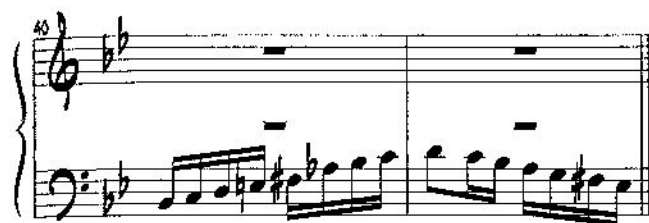
- System 1: Bbm, F/A, Gm, C7, F, F
- System 2: Dm, D/F#, A7/E, D, D, B7, Em
- System 3: Em, Em/D, A7/C#, A7, A/G, D/F#, D/F#, A7/E
- System 4: D, D, B7, Em, Gm6/Bb, D, B7
- System 5: E7, A7, D, D
- System 6: Dm

Cuidado violão

José Toledo

Chord symbols and measure markers:

- System 1: Measure 1 (Repeat), Measure 2 (G_m D⁷), Measure 3 (G_m G⁷), Measure 4 (C_m G⁷), Measure 5 (C_m)
- System 2: Measure 6 (C_m A_m7(b5)), Measure 7 (G_m G_m/F), Measure 8 (A⁷/E), Measure 9 (D⁷), Measure 10 (C_m G⁷)
- System 3: Measure 11 (C_m), Measure 12 (G_m D⁷), Measure 13 (G_m D⁷), Measure 14 (G_m D⁷), Measure 15 (G_m)
- System 4: Measure 16 (G_m A_b D⁷), Measure 17 (G_m), Measure 18 (G_m), Measure 19 (C_m), Measure 20 (C_m)
- System 5: Measure 21 (C_m), Measure 22 (E_b⁷), Measure 23 (D⁷), Measure 24 (G_m), Measure 25 (G⁷), Measure 26 (C_m/E_b)
- System 6: Measure 27 (C_m), Measure 28 (C_m), Measure 29 (E_b⁷), Measure 30 (D⁷), Measure 31 (C_m)



Delicado

Waldyr Azevedo

Musical score for "Delicado" by Waldyr Azevedo. The score is in 2/4 time, key of D major (two sharps). It consists of seven systems of piano accompaniment. The first system starts with a treble clef and a key signature of two sharps. The first measure of the first system is marked with a box containing 'A' and a circled 'S'. The first system ends with a repeat sign. The second system starts with a treble clef and a key signature of two sharps. The first measure of the second system is marked with a box containing 'A' and a circled 'S'. The second system ends with a repeat sign. The third system starts with a treble clef and a key signature of two sharps. The first measure of the third system is marked with a box containing 'A' and a circled 'S'. The third system ends with a repeat sign. The fourth system starts with a treble clef and a key signature of two sharps. The first measure of the fourth system is marked with a box containing 'A' and a circled 'S'. The fourth system ends with a repeat sign. The fifth system starts with a treble clef and a key signature of two sharps. The first measure of the fifth system is marked with a box containing 'A' and a circled 'S'. The fifth system ends with a repeat sign. The sixth system starts with a treble clef and a key signature of two sharps. The first measure of the sixth system is marked with a box containing 'A' and a circled 'S'. The sixth system ends with a repeat sign. The seventh system starts with a treble clef and a key signature of two sharps. The first measure of the seventh system is marked with a box containing 'A' and a circled 'S'. The seventh system ends with a repeat sign.

Musical notation for a Choro piece, featuring piano accompaniment. The notation is in 2/4 time and includes various chords and melodic patterns across seven systems.

System 1: Treble clef, key signature of one sharp (F#). Chords: A⁷, D^m, E⁷.

System 2: Treble clef, key signature of one sharp (F#). Chords: A^m, A^m/G, B⁷/F#.

System 3: Treble clef, key signature of one sharp (F#). Chords: E⁷, A^m.

System 4: Treble clef, key signature of one sharp (F#). Chords: D^m, E⁷.

System 5: Treble clef, key signature of one sharp (F#). Chords: A^m, B⁷, E⁷, A^m.

System 6: Treble clef, key signature of two sharps (F#, C#). Chords: A, F⁷, D^m, E⁷.

System 7: Treble clef, key signature of two sharps (F#, C#). Chords: A.

Dengoso

Jonas Silva

The musical score for "Dengoso" is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The score includes various chords and melodic lines, with some measures marked with circled letters A, B, and C. The chords are as follows:

- System 1: G⁷, C, E⁷, A_m
- System 2: F#^o, C, G⁷/D, G⁷, C, G⁷
- System 3: C, E⁷, A_m, F#^o, C, A_m
- System 4: D_m⁷, G⁷, C, C, E⁷, A_m, E⁷
- System 5: A⁷, D_m, B_m⁷(b5), A_m, B⁷
- System 6: E⁷, G_m⁶/B_b, A⁷, D_m, F_m⁶/A_b, G⁷, C, C⁷



Depois dos arcos

Afonso Machado, Luiz Moura e Paulinho Pinheiro

Musical score for "Depois dos arcos" in 2/4 time. The score is written for piano and includes chords and triplets. The key signature has one flat (B-flat).

Measures 1-4: Chords: F7M, C/E, Cm6/Eb, D7, Db7M, Bbm7, Db7, C7. Triplets are present in measures 1, 2, 3, and 4.

Measures 5-8: Chords: F7M, F/Eb, Bb/D, A7/C#, Dm7, E7, Am7, Ab7, Gm7, Gb7. Triplets are present in measures 5, 6, 7, and 8.

Measures 9-12: Chords: F7M, C/E, Cm6/Eb, D7, Db7M, Bbm7, Db7, C7, F7. Triplets are present in measures 9, 10, 11, and 12.

Measures 13-16: Chords: Bbm7, B°, F/C, Db/Ab, Gm7, C7, F7M, C7(b9). Triplets are present in measures 13, 14, 15, and 16.

Measures 17-20: Chords: F7M, E7, Am, E7/G#, Am/G, F#7(b9), F7M, Em7. Triplets are present in measures 17, 18, 19, and 20.

Measures 21-24: Chords: Dm7, G/B, C7M, Dm7, F#m7, B7, E7M, Bb°. Triplets are present in measures 21, 22, 23, and 24.

Piano accompaniment for a Choro piece, measures 15-22. The music is in 2/4 time and B-flat major. Measures 15-18 are marked with a '3' above the treble staff, indicating a triplet. Measures 19-22 are marked with a '3' above the treble staff, indicating a triplet. The bass staff contains various chords and bass lines. A double bar line with repeat dots is at the end of measure 22. A circled 'D.C.' is written below the staff.

Measures 15-18: A_m , $E^7/G\sharp$, A_m/G , $F\sharp^7(b5)$, F^7M , E_m^7

Measures 19-22: D_m^7 , G/b , A^7 , A/G_3 , $D^7/F\sharp$, D^7

Measures 23-26: A_b^7 , G^7 , C^7M , E^7_3 , C^7M , $C(\sharp 5)$, D.C.

Measures 27-30: F^7M , G_b^7M , F^7M

Descendo a serra

Pixinguinha e Benedito Lacerda

The musical score is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The score includes various chords and melodic lines. The first system starts with a key signature change to one sharp. The second system includes a key signature change to two sharps (F# and C#). The third system includes a key signature change to one sharp. The fourth system includes a key signature change to two sharps. The fifth system includes a key signature change to one sharp. The sixth system includes a key signature change to one sharp.

Chords and markings in the score include:

- System 1: (A), (B), G/B, A_m, E⁷/G#
- System 2: F, F#^o, C/G, D⁷, G⁷, C
- System 3: G/B, A_m, E⁷/G#, F, F#^o, C/G
- System 4: (C), (D), D_m⁷, G⁷, C, D⁷, G, A⁷
- System 5: D⁷, G, D, A⁷
- System 6: D⁷, G, E⁷, A_m, B⁷, E_m

Musical notation for a Choro piece, featuring piano accompaniment. The notation includes treble and bass staves with various chords and melodic lines. The chords are labeled with letters and superscripts (e.g., E_b , G , E^7 , A_m^7 , D^7 , G , F/C , F^7 , B_b/D , D_b^7 , D_b/C_b , F , C_m^7 , G_m^7 , C^7 , F , G^7 , F_m/Ab , C).

Destroçando a macaxeira

Hamilton de Holanda

5

10

15

20

25

Chords and markings:

- System 1: C, G⁷/D, C/E, A⁷, D_m, A⁷(b13)
- System 2: D_m, G⁷, C, G⁷, G⁷/D
- System 3: C/E, G_m^b/B_b, A⁷, D_m, B_b⁷, A⁷, A_b⁷, G⁷
- System 4: D_m⁷(9), G⁷, C, D_b⁷(3), C, D⁷, G, D⁷/A, G/B
- System 5: E⁷, A⁷, F⁷, B_b⁷, E_b⁷
- System 6: A_b, A⁷, D⁷(9), G⁷, C⁷

Measures 80-83 of the musical score. The key signature is one sharp (F#). Measure 80 starts with a treble clef and a common time signature. The bass line has a common time signature. Chords are indicated below the bass line: G, A7, Ab7(13), G, and D7/A.

Measures 84-87 of the musical score. The key signature is one sharp (F#). Measure 84 starts with a treble clef and a common time signature. The bass line has a common time signature. Chords are indicated below the bass line: G/B, Dm7, G7, C, Cm, Bm7, and E7.

Measures 88-90 of the musical score. The key signature is one sharp (F#). Measure 88 starts with a treble clef and a common time signature. The bass line has a common time signature. Chords are indicated below the bass line: A7(9), D7(13), G, D7(13), G, and G7(13). The piece ends with the text "E FIM".

Dialogando

Ricardo Calafate

First system of music (measures 1-4). The key signature is one sharp (F#). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: D7, G, B7, E7.

Second system of music (measures 5-8). The key signature is one sharp (F#). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: D7, G, A7, D7, and a repeat sign.

Third system of music (measures 9-12). The key signature is one sharp (F#). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: G, B7, E7, D7, B7(b9), E7.

Fourth system of music (measures 13-16). The key signature is one sharp (F#). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: A7(b9), D7(b9), G, E7, F#m7(b9). The system is divided into two parts by a double bar line.

Fifth system of music (measures 17-20). The key signature is one sharp (F#). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: D7, B7, E7, A7, F#7.

Sixth system of music (measures 21-24). The key signature is one sharp (F#). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: B7, E7, F#m7(b9), D7, B7.



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Ele e eu

Pixinguinha e Benedito Lacerda

Musical score for "Ele e eu" by Pixinguinha and Benedito Lacerda. The score is in 4/4 time, key of B-flat major. It consists of six systems of piano accompaniment. The first system starts with a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The second system continues the melody. The third system includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The fourth system continues the melody. The fifth system includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The sixth system continues the melody. The score includes various chords and melodic lines for both hands.

Chords and notation visible in the score:

- System 1: C^7 , F , D^7 , G^7 , C^7 , F
- System 2: C^7 , F , A_m , E^7 , A_m/C , $A/C\sharp$, D_m , F/Eb
- System 3: Bb/F , $D^7/F\sharp$, G_m^7 , D^7/A , G_m/Bb , Bb_m^6 , F , D^7
- System 4: G^7 , C^7 , F , F , A^7 , D_m
- System 5: $D^7/F\sharp$, G_m , $E^7/G\sharp$, A_m , Bb
- System 6: A^7 , D^7 , G^7/B , C^7/Bb , F/A

50

Chords: A/G, Dm/F, E⁷, A⁷, D_m

51

Chords: F, F⁷, B_b, C_m⁷, G⁷, C_m⁷

52

Chords: E[°], B_b, C⁷/E, F/E_b, B_b

53

Chords: D⁷, G⁷, C_m, G_b⁷

54

Chords: B_b, G⁷, C⁷/E, F/E_b, B_b, B_b

55

Chord: F

Musical score for "The Girl on the Train" in 2/4 time. The score is written for a piano (P) and includes a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody consists of eighth and sixteenth notes, often beamed together. The bass line features chords and rests. The key signature is indicated by a sharp sign on the F line. The time signature is 2/4. The score is marked with a piano (P) dynamic. The first system is marked with a first ending bracket (A) and a second ending bracket (B). The second system is marked with a first ending bracket (A) and a second ending bracket (B). The score ends with a double bar line.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes. The bass line includes chords: G7/D, G7, G/D, D/C, G/B, and G7.

Handwritten musical score for "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The melody consists of eighth and sixteenth notes, with some triplets. The bass line features chords and single notes, including G7/D, G7, C, C/Bb, F/A, and Ab7. The piece ends with a double bar line and a repeat sign.

[illegible]

Handwritten musical score for "The Rose Tree". The score is written on two staves. The top staff is in treble clef and contains a melody of eighth notes. The bottom staff is in bass clef and contains a bass line with chords and a final measure with a double bar line and a repeat sign. The chords in the bass line are G/F, C/E, F, C/G, and G7. The final measure of the bass line has a double bar line and a repeat sign.

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of six measures, each containing a single eighth note. The bass line consists of six measures, each containing a single eighth note. The notes in the melody are: G4, A4, B4, C5, B4, A4. The notes in the bass line are: G3, F3, E3, D3, C3, B2. The notes are written as eighth notes, but they are all on the same line or space, indicating they are all eighth notes. The notes are written as eighth notes, but they are all on the same line or space, indicating they are all eighth notes.

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of six measures, each containing a single eighth note. The notes in the melody are: G4, A4, B4, C5, B4, A4. The notes in the bass line are: G3, F3, E3, D3, C3, B2. The notes are written as eighth notes, but they are all on the same line or space, indicating they are all eighth notes. The notes are written as eighth notes, but they are all on the same line or space, indicating they are all eighth notes.

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Chords: C , C^7 , F/C , F_m^b/C , F , A^7 , D_m , B^b , B^o , F/C , C^7 , F .

Espírito infantil

Mú Carvalho

Chord symbols and measure numbers from the score:

- Measure 1: \boxed{A} $\boxed{\frac{8}{5}}$
- Measure 2: $\boxed{\Phi}$
- Measure 5: G° , E/G^\sharp , G° , E , A , E/G^\sharp , G° , E/G^\sharp
- Measure 10: B^7 , $C^\sharp m^7$, G^\sharp , F°
- Measure 15: B° , G° , $E m^7$, A^7 , D
- Measure 20: G° , F^\sharp , B^7 , E , B^7
- Measure 25: \boxed{B} , A , A/G , D/F^\sharp , $D m/c$, D/F^\sharp , C^\sharp/E^\sharp , $F^\sharp m$, B^7 , E , B^7/F^\sharp
- Measure 30: G° , E/G^\sharp , A , E^7/B , C° , A/C^\sharp

Chord symbols and musical notation are as follows:

- System 1: Treble staff has a melodic line. Bass staff has a whole rest, then a 3/4 measure with a whole note. Chords: A, A[°], B⁷, B⁷/D[♯], A[°], B⁷, B⁷/D[♯]. Time signature: 2/4. Marking: C/REP.
- System 2: Treble staff has a melodic line. Bass staff has a whole rest, then a 3/4 measure with a whole note. Chords: G, C, G/B, A_m, G[♯]. Marking: ✕ and a circled C.
- System 3: Treble staff has a melodic line. Bass staff has a whole rest, then a 3/4 measure with a whole note. Chords: D[°], C, G/B, A_m, G[♯].
- System 4: Treble staff has a melodic line. Bass staff has a whole rest, then a 3/4 measure with a whole note. Chords: A, D, A/C[♯], B_m, A[°], B⁷, C, B⁷, C.
- System 5: Treble staff has a melodic line. Bass staff has a whole rest, then a 3/4 measure with a whole note. Chords: B⁷, C, B⁷, C, B⁷, C, B⁷, C, B⁷.
- System 6: Treble staff has a melodic line. Bass staff has a whole rest, then a 3/4 measure with a whole note. Chords: A[°], B⁷, B/A, E/G[♯], G[°]. Marking: a circled D.
- System 7: Treble staff has a melodic line. Bass staff has a whole rest, then a 3/4 measure with a whole note. Chord: E.

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Este choro é o meu pranto

Claudionor Cruz e Pedro Caetano

Sheet music for the song "Este choro é o meu pranto" by Claudionor Cruz and Pedro Caetano. The music is written in G major, 2/4 time, and consists of 31 measures.

The notation includes a treble clef and a bass clef. The key signature is one sharp (F#). The time signature is 2/4. The music features various chords and melodic lines, with some measures marked with a circled letter 'A' and a circled letter 'B'.

Chords and notes are as follows:

- Measure 1: Treble: G4, A4, B4; Bass: G2, B2, E3
- Measure 2: Treble: A4, B4, C5; Bass: B2, E3, G3
- Measure 3: Treble: B4, C5, D5; Bass: E3, G3, B2
- Measure 4: Treble: C5, D5, E5; Bass: C4, E4, G4
- Measure 5: Treble: D5, E5, F#5; Bass: A3, A4, G4
- Measure 6: Treble: E5, F#5, G5; Bass: F#3, E4, D4
- Measure 7: Treble: F#5, G5, A5; Bass: B2, E3, G3
- Measure 8: Treble: G5, A5, B5; Bass: E3, G3, B2
- Measure 9: Treble: A5, B5, C6; Bass: B2, E3, G3
- Measure 10: Treble: B5, C6, D6; Bass: B2, E3, G3
- Measure 11: Treble: C6, D6, E6; Bass: B2, E3, G3
- Measure 12: Treble: D6, E6, F#6; Bass: B2, E3, G3
- Measure 13: Treble: E6, F#6, G6; Bass: B2, E3, G3
- Measure 14: Treble: F#6, G6, A6; Bass: B2, E3, G3
- Measure 15: Treble: G6, A6, B6; Bass: B2, E3, G3
- Measure 16: Treble: A6, B6, C7; Bass: B2, E3, G3
- Measure 17: Treble: B6, C7, D7; Bass: B2, E3, G3
- Measure 18: Treble: C7, D7, E7; Bass: B2, E3, G3
- Measure 19: Treble: D7, E7, F#7; Bass: B2, E3, G3
- Measure 20: Treble: E7, F#7, G7; Bass: B2, E3, G3
- Measure 21: Treble: F#7, G7, A7; Bass: B2, E3, G3
- Measure 22: Treble: G7, A7, B7; Bass: B2, E3, G3
- Measure 23: Treble: A7, B7, C8; Bass: B2, E3, G3
- Measure 24: Treble: B7, C8, D8; Bass: B2, E3, G3
- Measure 25: Treble: C8, D8, E8; Bass: B2, E3, G3
- Measure 26: Treble: D8, E8, F#8; Bass: B2, E3, G3
- Measure 27: Treble: E8, F#8, G8; Bass: B2, E3, G3
- Measure 28: Treble: F#8, G8, A8; Bass: B2, E3, G3
- Measure 29: Treble: G8, A8, B8; Bass: B2, E3, G3
- Measure 30: Treble: A8, B8, C9; Bass: B2, E3, G3
- Measure 31: Treble: B8, C9, D9; Bass: B2, E3, G3

A
 36
 Treble: A C# F#m A7 D F# Bm Bm/A G#m7(b5) C#
 Bass: A C# F#m A7 D F# Bm Bm/A G#m7(b5) C#

41
 Treble: F#m G#7(b5) C# G# C# E7 A C# F#m A7
 Bass: F#m G#7(b5) C# G# C# E7 A C# F#m A7

46
 Treble: D F# Bm Bm/A G#m7(b5) C# F#m C° A F#m Bm7 E7
 Bass: D F# Bm Bm/A G#m7(b5) C# F#m C° A F#m Bm7 E7

B
 51
 Treble: A Em7 A7 D D° Em7 A7 D G7
 Bass: A Em7 A7 D D° Em7 A7 D G7

56
 Treble: C#m7(b5) F#7(b5) Bm Bm7 E7 E7(b9) Gm6 A7 E7 A7
 Bass: C#m7(b5) F#7(b5) Bm Bm7 E7 E7(b9) Gm6 A7 E7 A7

61
 Treble: D D° Em7 A7 Am7 D7 G Ab7 Db G7
 Bass: D D° Em7 A7 Am7 D7 G Ab7 Db G7

C
 66
 Treble: C Am7 Dm7 G7 C D7
 Bass: C Am7 Dm7 G7 C D7

D.C.
 Treble: G
 Bass: G

Evocação a Jacob

Avena de Castro

System 1: Treble clef, key signature change to B-flat major. Chords: Gm, Gm/F, E7, A7, Dm, D/C, Gm/Bb. Marking: *rubato*.

System 2: Chords: C7(b9), C7, F, A7/C#, D/C, G7/B, C/Bb, F7/A.

System 3: Chords: Bb7, E7, Gm, Gm/F, E7, A7, Cm/Eb, D7.

System 4: Chords: Gm, Em7(b5), Dm, Dm/C, Gm/Bb, A7, Dm. Marking: *rall*.

System 5: Chords: Gm, C7, F, D7/C#, Gm, E7/G#, A7. Marking: *B accel*.

System 6: Chords: Dm, A7, Cm6, D7, G7, C7, F, D7. Marking: *a tempo*.

15

rall

A⁷

G_m C_m⁶/E_b D⁷ G_m B_b^m F D⁷ G_m C⁷ F D⁷/F[#]

F D⁷/F[#]

☐

D_m G_m D_m⁶

Expansiva

Ernesto Nazareth

1 A
 8
 15
 21 Φ B
 27
 33
 39

Chords: D, F#7/C#, A-6/C, B7, E-7/G, A7(b9), A7(b9), D, A7, Bb, Bb/Ab, Eb/G, Eb, Em7, A7, D, E7, A, E7, A, F#m, C#m, G7, C#m, F#7/A#, F#7, D, D#

45 *D.C.*

51 *accl.*

57

63

68

74

80 *D.C.*

Chord symbols: A/E, Bm7, E7, A, A7, D7, G, G#°, D7/A, B7, Em, Em7, A7, Dm6/9, E7, Am, A#°, G/B, G, A7, D7, G.

Faceira

Ernesto Nazareth

Musical score for "Faceira" by Ernesto Nazareth, featuring piano and guitar parts. The score is written in 3/4 time and key of A major. It consists of six systems of staves, each with a piano (piano) part on the upper staff and a guitar (guitar) part on the lower staff. The guitar part includes chord symbols and some melodic lines. The piano part includes melodic lines and some chord symbols. The score is marked with various musical notations, including accidentals, dynamics, and articulation marks.

Chord symbols and musical markings in the guitar part:

- System 1: A⁷, D⁷, G, G/B, B^b, A^m
- System 2: D⁷, G, F⁷, B⁷, E^m
- System 3: A⁷, D, A⁷, D⁷, C^m, D⁷
- System 4: D^m/F, E⁷, A^m, E⁷/B, A^m/C, C⁷
- System 5: G/D, D⁷, G, E^m, E^m/D
- System 6: A^m/C, A^m, F⁷(b9), B⁷(b9), E^m, B⁷
- System 7: E^m, A⁷, D, D/F⁷, A⁷/E, A⁷

The musical score is written for a Choro piece, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various chords and melodic lines. The piece is divided into several systems of music, with some systems containing repeat signs and a final system ending with a double bar line and a key signature change to one sharp.

Chords and notes visible in the score include:

- System 1: Treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff has a half note D4, followed by chords A_m^6/C , B^7 , E_m , E_m/D , A_m/C , and A_m .
- System 2: Treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff has chords $F\sharp_m^7(b9)$, $B^7(b9)$, D_m^6/C , E^7 , A_m , and $F\sharp_m^7(b9)$.
- System 3: Treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff has chords E_m/G , E_m/D , $F\sharp/C\sharp$, B^7 , E_m , and A_m .
- System 4: Treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff has chords E^7/B , A_m/C , $A^7/C\sharp$, D_m , and A^7/E .
- System 5: Treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff has chords D_m/F , D_m/C , E^7/B , E^7 , A_m , and A_m/C .
- System 6: Treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff has chords E_m/B , B^7 , E_m , G^7 , B^b , and A_m .
- System 7: Treble staff has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff has chords G^7 , C , and G .

Fala baixinho

Pixinguinha e Herminio Bello de Carvalho

Musical score for "Fala baixinho" by Pixinguinha and Herminio Bello de Carvalho. The score is in 2/4 time, key of B-flat major (two flats). It consists of six systems of piano accompaniment. The first system starts with a key signature change from two flats to one flat (B-flat major). The score includes various musical notations such as treble and bass staves, chords, and melodic lines. Chord symbols are written below the bass staff. The piece ends with a "FIM" (End) marking.

Chord symbols and measures shown in the score:

- System 1: Measures 1-4. Chords: $A\flat^\circ$, G° , $F\sharp^\circ$, F° .
- System 2: Measures 5-9. Chords: E° , $B\flat$, G^7 , C^7 , F^7 , $A\flat^\circ$.
- System 3: Measures 10-14. Chords: G° , $F\sharp^\circ$, F° , E° , $B\flat$, G^7 .
- System 4: Measures 15-19. Chords: C_m , F^7 , $B\flat$, $B\flat$, D^7 , G_m , C_m . Marking: FIM.
- System 5: Measures 20-24. Chords: D^7 , G_m , G_m , $G\sharp^\circ$, D_m/A , A^7 .
- System 6: Measures 25-29. Chords: D^7 , G_m , C_m , D^7 , G^7 .

E FIM

101

Feia

Jacob do Bandolim

The musical score for "Feia" is written in 3/4 time and the key of D major. It consists of seven systems of music, each with a treble and bass staff. The bass staff includes chord symbols and some accidentals. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some boxed letters (A, B, C) and a "FIM" (Fin) marking.

System 1 (Measures 1-7): Treble staff starts with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C#5. Bass staff has a whole rest, then D4, Bm, Gm/Bb, Em7(b5), Gm6, and a repeat sign.

System 2 (Measures 8-14): Treble staff continues with eighth notes D4, E4, F#4, G4, A4, B4, C#5. Bass staff has A7, D, Bm, F#m, and a repeat sign, followed by C#7.

System 3 (Measures 15-21): Treble staff continues with eighth notes D4, E4, F#4, G4, A4, B4, C#5. Bass staff has a repeat sign, F#7, B7, E7, A7, D7, and G7.

System 4 (Measures 22-28): Treble staff continues with eighth notes D4, E4, F#4, G4, A4, B4, C#5. Bass staff has C7, F7, Bb, D7, Gm, G#7, and D/A.

System 5 (Measures 29-35): Treble staff continues with eighth notes D4, E4, F#4, G4, A4, B4, C#5. Bass staff has Bm7, E7(b5), A7(b5), D, and a repeat sign, followed by Bm and a repeat sign.

System 6 (Measures 36-42): Treble staff continues with eighth notes D4, E4, F#4, G4, A4, B4, C#5. Bass staff has C#m7(b5), F#7, Bm, a repeat sign, C#m7(b5), F#7, Bm, and C#7.

System 7 (Measures 43-49): Treble staff continues with eighth notes D4, E4, F#4, G4, A4, B4, C#5. Bass staff has F#m, E7, A, C#7, F#m, A7, D, and D#7.

58

60

66

73

80

87

95

Chord symbols in bass staff:

- 58: A⁷
- 59: D
- 60: D⁹
- 61: A⁷
- 62: D
- 63: F#⁷(b9)
- 64: B_m
- 65: B_m
- 66: G⁹
- 67: F#⁷
- 68: B_m
- 69: G
- 70: D⁷/A
- 71: A^b
- 72: D⁷/A
- 73: G
- 74: A⁹
- 75: D⁷/A
- 76: A^b
- 77: D⁷/A
- 78: G
- 79: D_m⁹/F
- 80: E⁷
- 81: A_m
- 82: B⁷
- 83: E_m
- 84: A⁹
- 85: C⁹
- 86: G
- 87: D⁷
- 88: G
- 89: G⁹
- 90: D⁷/A
- 91: G⁹
- 92: G
- 93: G⁹
- 94: A⁷
- 95: FIM

Flamengo

Bonfiglio de Oliveira

Musical score for "Flamengo" by Bonfiglio de Oliveira. The score is in 2/4 time, key of G major, and consists of 23 measures. It features a piano accompaniment with a melody in the right hand and chords/bass in the left hand. The score is divided into two systems, each with three staves. The first system contains measures 1-16, and the second system contains measures 17-23. Measure numbers 1, 7, 12, 17, 22, and 23 are indicated at the start of their respective staves. Chord symbols are placed above the bass staff. A repeat sign with first and second endings is shown at measure 22.

Chord symbols and measure numbers:

- Measure 1: G
- Measure 2: D7
- Measure 3: G
- Measure 4: D7
- Measure 5: G
- Measure 6: D7
- Measure 7: G
- Measure 8: D7
- Measure 9: B7
- Measure 10: Em7
- Measure 11: A7
- Measure 12: D7
- Measure 13: G
- Measure 14: D7
- Measure 15: G
- Measure 16: D7
- Measure 17: B7
- Measure 18: Em
- Measure 19: C
- Measure 20: G
- Measure 21: D7
- Measure 22: G
- Measure 23: G

Chord symbols for measures 22 and 23:

- Measure 22: Em, B7/F#, Em/G, E7/G#, Am, D7
- Measure 23: B7, Em, B7/F#, Em/G, G7, C

The musical score is written for piano and includes the following chords and markings across the systems:

- System 1:** Treble staff has a melodic line. Bass staff chords: E⁷, A_m, A[°], E_m/B, B⁷, E_m, B⁷, E_m, E^b7, D⁷. A circled 'C' is above the fourth measure. A 'D.C.' marking with a cross symbol is at the end.
- System 2:** Treble staff has a melodic line. Bass staff chords: G, G⁷, C, A_m, D_m⁷, G⁷, C, B⁷, B^b7. A circled 'C' is above the second measure.
- System 3:** Treble staff has a melodic line. Bass staff chords: A⁷, D_m, D/C, G⁷/B, C, A_m.
- System 4:** Treble staff has a melodic line. Bass staff chords: D_m⁷, G⁷, C, B⁷, B^b7, A⁷, D_m⁷.
- System 5:** Treble staff has a melodic line. Bass staff chords: D⁷, G⁷, C, D⁷. A circled 'C' is above the second measure. A 'D.C.' marking with a cross symbol is at the end.
- System 6:** Treble staff has a melodic line. Bass staff chords: G, G, D⁷, G, D⁷. A circled 'C' is above the second measure. The piece ends with 'fade out' written below the final measure.

Flausina

Pedro Galdino

System 1: Measures 1-5. Chords: F, C⁷, A⁷, A⁷, B^b, B[°]. Section marker (A) above measure 1.

System 2: Measures 6-10. Chords: F/C, G⁷, C⁷, G^{m7}, C⁷, F. Section marker (B) above measure 6.

System 3: Measures 11-15. Chords: D^m, A⁷/C[♯], D/C, G^m/B^b, A⁷. Section marker (B) above measure 11.

System 4: Measures 16-20. Chords: D^m, E⁷, B^{b7}, B^{b7}, A⁷, D^m, C⁷. Section marker (C) above measure 16.

System 5: Measures 21-25. Chords: F, F⁷, B^b, D⁷/A, C^m, G^m, G^m/F, E^b, G⁷/D. Section marker (C) above measure 21.

System 6: Measures 26-30. Chords: E^b, E[°], F⁷, F/E^b, B^b/D. Section marker (C) above measure 26.



Gingando no choro

Jorge Cardoso

1. 2.

60

Musical notation for a Choro piece, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and key of D major. It consists of seven systems of staves. The first six systems are in 2/4 time, while the seventh system is in 3/4 time. The notation includes various chords and melodic lines. The chords are: E_m , E_m^6 , E^7 , A_m , A_m^6 , A_m^7 , A_m^6 , G^7M , G^7 , $F\#^7$, A_m^6/C , B^7 , $F\#^7$, B^7 , E_m , E_m^6 , E^7 , A_m , A_m^6 , A_m^7 , A_m^6 , G^7M , G^7 , E_m , E_b^7 , D^7 , $D^7(b_9)$, G , G^7 , C , C_m , G^b , A_b^6 , G^b .

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Homenagem à Velha Guarda

Sivuca e Paulo César Pinheiro

The musical score is written for piano and consists of six systems of music. The key signature has two flats (B-flat major), and the time signature is 2/4. The score includes various chords and melodic lines in both the treble and bass staves.

System 1: Treble staff has a series of eighth-note runs. Bass staff has chords: F, Eb7, Db7, C7, and a final measure with a slash (/).

System 2: Treble staff has a melodic line with a repeat sign. Bass staff has chords: F (with a triplet), F(45) (with a triplet), and Gm (with a triplet). There are repeat signs in the treble staff.

System 3: Treble staff has a melodic line with a triplet. Bass staff has chords: C7, F, Bbm, Eb7, and a final measure with a slash (/). There is a triplet in the bass staff.

System 4: Treble staff has a melodic line with a triplet. Bass staff has chords: Ab(45), Bbm, Eb7, and a final measure with Ab and Cm/G. There are triplets in the bass staff.

System 5: Treble staff has a melodic line. Bass staff has chords: Bbm, Eb7/G, and Ab. There is a triplet in the bass staff.

System 6: Treble staff has a melodic line. Bass staff has chords: Fm, Bbm, Eb7, Gm7(11), and C7. There is a triplet in the bass staff.

35

36 37 38

F Gm⁷ C⁷ D^m A⁷(9#5)/C[#]

39 40

D^m/C B^m7(b5) G^m/B^b D⁷/A G^m A⁷/C[#] B^b7

41 42

A⁷ C^m D⁷/F[#] D⁷ G^m

45 46

G^m6 D^m D^m/C E⁷/B A⁷

50

D^m D^b7 G^m C⁷

54

E/C B^bm/D^b F C⁷ F

Iara

(Rasga o coração)

Anacleto de Medeiros e Catulo da Paixão Cearense

The musical score for "Iara" is written in 2/4 time. It consists of several systems of music, each with a melody line in the right hand and a bass line in the left hand. The score includes various chords and musical notations.

System 1: Melody starts with a treble clef and a key signature of one sharp (F#). The first measure is marked with a box containing the letter 'A'. The bass line starts with a bass clef and a key signature of one sharp (F#). The first measure is marked with a box containing the letter 'A'. The first measure of the bass line is marked with the chord A_m . The second measure of the bass line is marked with the chord D_m . The third measure of the bass line is marked with the chord E^7 . The fourth measure of the bass line is marked with the chord A_m .

System 2: The melody continues. The bass line is marked with the chord D_m in the first measure, A_m/C in the second measure, E^7/B in the third measure, and A_m in the fourth measure. The system ends with a double bar line and a box containing the word "FIM".

System 3: The melody continues. The bass line is marked with the chord G^7 in the first measure, C in the second measure, $E^7/G\sharp$ in the third measure, and A_m in the fourth measure.

System 4: The melody continues. The bass line is marked with the chord D_m/F in the first measure, C in the second measure, G^7 in the third measure, and C in the fourth measure.

System 5: The melody continues. The bass line is marked with the chord C in the first measure, G^7 in the second measure, C in the third measure, and E^7 in the fourth measure. The system ends with a double bar line and a box containing the word "D.C." and a box containing the letter 'A'.

System 6: The melody continues. The bass line is marked with the chord A_m in the first measure, A in the second measure, B_m^7 in the third measure, E^7 in the fourth measure, A_m in the fifth measure, C^7 in the sixth measure, and F^7 in the seventh measure.

First system:

Measure 1: Treble clef, A4, B4, C5, B4, A4. Bass clef, E7.

Measure 2: Treble clef, A4, B4, C5, B4, A4. Bass clef, A, A#.

Measure 3: Treble clef, A4, B4, C5, B4, A4. Bass clef, Bm, Dm/F.

Measure 4: Treble clef, A4, B4, C5, B4, A4. Bass clef, A, B7, E7.

Second system:

Measure 5: Treble clef, A4, B4, C5, B4, A4. Bass clef, A.

Measure 6: Treble clef, A4, B4, C5, B4, A4. Bass clef, A. Marked "D.C.".

Igreja da Penha

Guinga

Measures 1-4 of the piece. The key signature has one flat (B-flat). The time signature is 3/4. Measure 1 has a whole rest in the bass. Measures 2-4 contain a melody in the treble and chords in the bass: F6, Gb7(13), Gm7(11), and A7(b13).

Measures 5-8. The melody continues in the treble. The bass chords are Dm7, Dm/C, Am7(b5), and D7(b13). Measure 8 features a triplet in the treble.

Measures 9-12. Measure 9 starts with a measure rest (16). The bass chords are G7M(9), a measure rest, D7/A#, and another measure rest. The treble melody continues.

Measures 13-16. Measure 13 starts with a measure rest (14). The bass chords are G°, Em7(b5), F7M(6), Db7M(6), and Dbm7(11). The treble melody continues.

Measures 17-20. Measure 17 starts with a measure rest (18). The bass chords are F6, Gb7(13), Gm7(11), and A7(b13). The treble melody continues.

Measures 21-24. The bass chords are Dm7, G7(b13), A7(13), and D7(b9). The treble melody continues.

26

B \flat 6 E7(b9) F $^{\flat}$ F $^{\circ}$ E7/G \sharp

30

G(add9) C7(b9) F7M Db/C \flat

34

rall.

Db/C \flat F(add9) F7M(#11) F $^{\circ}$

Imaginária

Mário Sève e Suelly Mesquita

Chords and notation details from the score:

- System 1: Cm^6/G , Gm , Cm^6/G , Gm , Gm
- System 2: Cm^6/G , Gm , Cm^6/G , Gm , $D\sharp m^6/F\sharp$, B^7
- System 3: F^o , Cm^7 , $F^7(b9)$, Fm^6/Ab , $G^7(b13)$, $C^7(9)$, $B^7(b9)$, Cm^6/G
- System 4: Gm , Cm^6/G , Gm , Cm^6/G , Gm
- System 5: Cm^6/G , Gm , $D\sharp m^6/F\sharp$, B^7 , $Bb^7(9)$, $Bb^7(b9)$, Eb^7M , $Ab^7(9)$
- System 6: $Cm^7(b9)$, $Em^7(b9)$, Gm , Cm^6/G , Gm
- System 7: Cm^6/G , Fm^6/Ab , $G^7(b13)$, Gm , Cm^6/G

Other markings: FIN above measure 23, and boxed letters S , A , and B indicating specific sections or structures.

Handwritten musical score for a Choro piece, featuring piano and guitar parts. The score is written in G minor (one flat) and consists of 65 measures. The piano part is on the right staff, and the guitar part is on the left staff. The score includes various chords and melodic lines, with some measures marked with a square box containing a letter 'Q'.

Measures 36-41: Piano part starts with a Gm chord, followed by D#m6/F# B7, Bb7M(#5), D#m6/F# B7, and Cm7 F7(b9). The guitar part has a melodic line with a triplet in measure 41.

Measures 42-47: Piano part continues with Em6/Ab G7(b13), A7(9), B7(b5), Bb6 G7(b13), A7(9), B7(b5), Bb6, and G7(b13). The guitar part has a melodic line with a triplet in measure 47.

Measures 48-53: Piano part continues with A7(9), B7(b5), E7M(#11), Bb6 G7(b13), Bb7(b13), Gb7M(6), and Ab7M(#11). The guitar part has a melodic line with a triplet in measure 53.

Measures 54-59: Piano part continues with Abm7, Db7(9), Gb6, Abm6/Cb Bm6/O, Ebm7(9), Ebm/Db, Abm6/Cb Bm6/O, Bbm7(b5), Eb7(b9), Abm7(b5), Db7(b9), Dbm7(11), A7(b5), Ab6, and Cbm6. The guitar part has a melodic line with a triplet in measure 59.

Measures 60-65: Piano part continues with Abm7(b5), Db7(b9), Ebm6/Bb, Fm7(b5), Bb7(b9), Bbm7(b5), Eb7(b9), and a final Gm chord. The guitar part has a melodic line with a triplet in measure 65.

The score ends with a double bar line and the text "FIM".

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Intrigas no boteco do Padilha

Luiz Americano

First system of musical notation (measures 1-4). The key signature is B-flat major (two flats). The time signature is 2/4. Measure 1 contains a first ending bracket labeled 'A'. Measure 2 contains a second ending bracket labeled 'B'. Chords indicated below the staff are Bb, C7, F7, Bb, and F7.

Second system of musical notation (measures 5-9). Chords indicated below the staff are Dm, A7, Dm, F7, and Bb.

Third system of musical notation (measures 10-14). Chords indicated below the staff are C7, F7, Bb, Bb7, Eb, Ebm6, Bb, and G7(b9).

Fourth system of musical notation (measures 15-19). Measure 15 contains a first ending bracket labeled 'C'. Measure 16 contains a second ending bracket labeled 'D'. Chords indicated below the staff are C7(b9), F7, Bb, Bb, D7, and Gm.

Fifth system of musical notation (measures 20-24). Chords indicated below the staff are Dm7(b9), G7, Cm, Am7(b9), D7, Gm, Gm/E, and A7.

Sixth system of musical notation (measures 25-29). Chords indicated below the staff are D7, Eb7, D7, Gm, Dm7(b9), G7, and Cm.

53

Am⁷(b5) D⁷ G^m G^m/F Eb⁷ D⁷ G^m : G^m F⁷

54

B^b B^b⁷ E^b D⁷ B^b^m/D^b C⁷

55

C^m G⁷ C⁷(b9) F⁷ B^b B^b⁷ E^b

56

G⁷ A^b⁷ G⁷ A^b A[°] E^b/B^b C⁷(b9)

57

F⁷ B^b⁷ E^b B^b⁷ E^b F⁷

58

B^b

Jóquei de elefante

Dante Santoro

1 A S

5

10

15 C B

20

25

Chords: C, G⁷/D, E⁷, A_m, E⁷/G[♯], F, F[♯], C/G, D⁷/F[♯], G⁷, C, G⁷/D, E⁷, A_m, E⁷, C/G, A_m, D_m, G⁷, C, C, A_m, E⁷/G[♯], A/G, D_m/F, E⁷, A/G, D_m/F, A_m, E⁷/G[♯], A/G, D_m/F.

30

Am E7 Am G7

35

C C7 F C7/G F/A F C7/G

40

Gm Gm/F C7/E F C7 F C7/G

45

F/A F7 Bb Bbm/Db F Dm

50

Gm C7 F G7

55

C

Jurity

Raul Silva

The musical score for 'Jurity' is written for piano and guitar. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various chord markings and musical notations such as slurs, ties, and repeat signs.

System 1: Treble staff has a whole rest followed by a melodic line. Bass staff has a whole rest followed by a melodic line. Chords: D_m, A⁷, D_m, A⁷, D_m. Above the first measure are box markers 'A' and 'B'.

System 2: Treble staff has a whole rest followed by a melodic line. Bass staff has a whole rest followed by a melodic line. Chords: A⁷, D_m, A⁷, D_m, B^{b7}, A⁷, D_m.

System 3: Treble staff has a whole rest followed by a melodic line. Bass staff has a whole rest followed by a melodic line. Chords: A⁷, D_m, A⁷, B^{b7}, A⁷, D⁷.

System 4: Treble staff has a whole rest followed by a melodic line. Bass staff has a whole rest followed by a melodic line. Chords: G_m, C⁷, F, G_m, D_m.

System 5: Treble staff has a whole rest followed by a melodic line. Bass staff has a whole rest followed by a melodic line. Chords: E_m^{7(b9)} A⁷, D_m, D_m, C⁷, F. Above the first measure is a box marker 'A', and above the third measure is a box marker 'B'.

System 6: Treble staff has a whole rest followed by a melodic line. Bass staff has a whole rest followed by a melodic line. Chords: A⁷, D_m, C⁷, F, G⁷.

54

Chords: C^7 , F , $E_m^7(b^9)$ A^7 , C_m^6/E_b D^7

59

Chords: G_m^7 C^7 , F D^7 , G_m^7 C^7 , F , F A^7

64

Chords: D_m , D B^7 , E_m^7 , A^7 , D

69

Chords: A , E^7 , A^7 , D B^7

74

Chords: E_m , E_m^6/G , F^7 , B^7 , E_m , $B_b^7(b^9)$, D/A , B_m^7

79

Chords: D , D_m , D_m

Lamentos

Pixinguinha e Vinicius de Moraes

Musical score for "Lamentos" by Pixinguinha and Vinicius de Moraes. The score is in 2/4 time, key of D major, and consists of 64 measures. It features a piano accompaniment with chords and a melody line. The score is divided into systems of two staves each. The first system (measures 1-4) includes a key signature change to D major and a first ending bracket. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) includes a key signature change to D minor. The fourth system (measures 13-16) continues the melody and accompaniment. The fifth system (measures 17-20) includes a key signature change to D major. The sixth system (measures 21-24) continues the melody and accompaniment. The seventh system (measures 25-28) includes a key signature change to D minor. The eighth system (measures 29-32) continues the melody and accompaniment. The ninth system (measures 33-36) includes a key signature change to D major. The tenth system (measures 37-40) continues the melody and accompaniment. The eleventh system (measures 41-44) includes a key signature change to D minor. The twelfth system (measures 45-48) continues the melody and accompaniment. The thirteenth system (measures 49-52) includes a key signature change to D major. The fourteenth system (measures 53-56) continues the melody and accompaniment. The fifteenth system (measures 57-60) includes a key signature change to D minor. The sixteenth system (measures 61-64) continues the melody and accompaniment.

The musical score is written for piano and guitar. It consists of seven systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Chords are indicated by letters and symbols: Bm, Bm/A, G7, G°, F#7, Em, E7, A7, Am7, D7, and D7M. There are also triplets and a 'rall' (rallentando) marking. The score ends with a double bar line and a repeat sign.

System 1 (Measures 36-40): Treble staff has eighth-note patterns. Bass staff has whole notes and rests. Chords: Bm, Bm, Bm/A, G7, G°.

System 2 (Measures 41-45): Treble staff has eighth-note patterns. Bass staff has whole notes and rests. Chords: Bm, Bm, Bm/A, G7, G°.

System 3 (Measures 46-50): Treble staff has eighth-note patterns. Bass staff has whole notes and rests. Chords: Bm, Bm, Bm/A, G7, G°.

System 4 (Measures 51-55): Treble staff has eighth-note patterns. Bass staff has whole notes and rests. Chords: Em, Em, Em/A, E7, A7.

System 5 (Measures 56-60): Treble staff has eighth-note patterns. Bass staff has whole notes and rests. Chords: Bm, Bm, Bm/A, E7, A7.

System 6 (Measures 61-65): Treble staff has eighth-note patterns. Bass staff has whole notes and rests. Chords: Bm, Bm, Bm/A, E7, A7.

System 7 (Measures 66-70): Treble staff has eighth-note patterns. Bass staff has whole notes and rests. Chords: Bm, Bm, Bm/A, E7, A7.

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Mariana

Irineu de Almeida

Musical score for "Mariana" by Irineu de Almeida. The score is in 4/4 time and consists of six systems of piano accompaniment. The key signature has one sharp (F#). The score includes various chords and melodic lines for both hands. Rehearsal marks A, B, and C are present.

System 1 (Measures 1-4): Chords: A_m, E⁷, A_m, A⁷, D_m. Rehearsal mark A.

System 2 (Measures 5-9): Chords: D_m, B_m^{7(b5)}, A_m, B⁷, E⁷, A_m, E⁷.

System 3 (Measures 10-14): Chords: A_m, A⁷, D_m, D_m, B_m^{7(b5)}, A_m.

System 4 (Measures 15-19): Chords: B⁷, E⁷, A_m, A_m, C, G⁷, C. Rehearsal mark B.

System 5 (Measures 20-24): Chords: C, C/E E^b, D_m, E⁷, A_m, D⁷.

System 6 (Measures 25-29): Chords: G⁷, C, G⁷, C, G_m^{6/Bb} A⁷, D_m.

50

F F^{m6} C A⁷ D^m G⁷ C G⁷ C E⁷

55

A^m A B^{m7} E⁷

59

A F^{#7} B⁷ E⁷ A E⁷

64

A^m A^m/G B⁷/F[#] D^{m6}/F E⁷ A^m A⁷ D D[#]

69

A/E F^{#7} B⁷ E⁷ A A^m E⁷(b⁹)

75

A^m

Matuto

Ernesto Nazareth

The musical score for "Matuto" by Ernesto Nazareth is presented in a system of six staves, each containing a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. Chords are indicated by letters above the staff, and some are enclosed in boxes. The score is divided into measures by vertical bar lines, with measure numbers 6, 12, 18, 24, and 30 marked at the beginning of their respective staves.

Chords and markings include:

- G, D⁷, G, D⁷, G
- A, G, D⁷, G, D⁷, D, B_m⁷
- E⁷, A⁷, D⁷, G, D⁷, G
- D_m/F, E⁷, A_m, A⁷, G/B, D⁷, G, G
- B⁷, E_m, G, D⁷, G, B⁷, E_m
- B⁷, B⁷, E_m, G, D⁷, G

45

Chords: B⁷, E_m, A_m/C, E_m, F[#]7, B⁷, E_m, B⁷, E_m, D⁷

46

Chords: G, G⁷, C, C, A_m

47

Chords: D⁷, G⁷, C/E, D⁷, F

48

Chords: G⁷, C, G, E_m, A_m, D⁷

49

Chords: G, C, B^b7, A⁷, D_m, F[#]

50

Chords: G⁷, C

Chord: G

Meu avô

Rafael Rabello

Musical score for "Meu avô" by Rafael Rabello. The score is in 2/4 time and consists of six systems of piano accompaniment. Each system has a treble and bass staff. Chords are indicated by letters above or below the notes. Some measures are marked with circled letters A, B, and C. The key signature has one sharp (F#).

System 1 (Measures 1-5): Treble staff starts with a whole rest, then eighth notes. Bass staff has whole notes. Chords: A_m, D_m, E⁷, F#° E⁷/G#, A_m E⁷.

System 2 (Measures 6-10): Treble staff has eighth notes. Bass staff has whole notes. Chords: A_m, E_m, B⁷(b9), E⁷(b9), A_m.

System 3 (Measures 11-15): Treble staff has eighth notes. Bass staff has whole notes. Chords: E⁷, F#° E⁷/G#, A⁷, D⁷, G⁷, C⁷.

System 4 (Measures 16-20): Treble staff has eighth notes. Bass staff has whole notes. Chords: A_m, A_m, G⁷, C.

System 5 (Measures 21-25): Treble staff has eighth notes. Bass staff has whole notes. Chords: A⁷, D_m/F, C/G, D⁷/A.

System 6 (Measures 26-30): Treble staff has eighth notes. Bass staff has whole notes. Chords: G⁷, C, C/Bb, F/A.

51

56

45

46

51

54

Chords: F, C/G, D⁷/A, G⁷, C, E⁷, A_m, A, E⁷/G⁷, A/G, D/F⁷, D_m/F, A/E, B⁷, B⁷, E⁷, E⁷(#5), A, E⁷/G⁷, A/G, D/F⁷, D_m/F, A/E, F⁷, A, A, A_m.

Meu caro amigo

Francis Hime e Chico Buarque

Measures 1-4: Treble clef, 4/4 time. Bass line: C/E, Eb°, Dm7, G/F, C/E, Eb°, Dm7, G/F.

Measures 5-8: Treble clef, 4/4 time. Bass line: Gm7, C7, F/A, Fm/Ab, C/E, D7, G7, G7.

Measures 9-13: Treble clef, 4/4 time. Bass line: C/E, Eb°, Dm7, G/F, C/E, Eb°, Dm7, G/F, C/E, Eb°. Measure 9 has a repeat sign.

Measures 14-18: Treble clef, 4/4 time. Bass line: Dm7, G/F, C/E, Eb°, Bm7(b5), E7, Am, Am/G, Fm7(b5), B7.

Measures 19-23: Treble clef, 4/4 time. Bass line: Em7(b5), A7, D7/F#, G/F, C/E, Eb°, Dm7, G/F, Em7(b5). Measure 19 has a repeat sign.

Measures 24-28: Treble clef, 4/4 time. Bass line: A7, D7, Fm6/Ab, Em7, A7, D7(b9), G7(b9). Measures 25-26 have triplets in the bass line.

53

Chords: $E_m7(b9)$ $A7$, $D7(b9)$ $G7(b9)$, $E_m7(b9)$ $A7(b9)$, $D7(b9)$ $G7(b9)$, E_b9

54

Chords: $A7(b9)$, $A7$, $D7$, F_m6/Ab , E_m7 $A7$

55

Chords: $D7(b9)$ $G7(b9)$, $E_m7(b9)$ $A7$, $D7(b9)$ $G7(b9)$, $E_m7(b9)$ $A7(b9)$, $D7(b9)$ $G7(b9)$

44

Chords: E_b9 , C/E , E_b9 , D_m7 , G/F , C/E , E_b9

45

Chords: D_m7 G/F , G_m7 $C7$, F/A F_m/Ab , C/E $D7/F\#$, $G7/4$ $G7$, fade out e accel.

Meu sabiá

Raul Silva

Musical score for "Meu sabiá" by Raul Silva. The score is in 2/4 time, key of B-flat major. It consists of six systems of piano accompaniment. The first system has measures 1-4 with chords A7, Dm, A7, and Dm. The second system has measures 5-8 with chords Dm, Bb7, A7, and A/G. The third system has measures 9-12 with chords Dm/F, D7/F#, Gm, Gm/Bb, Em7(b9), Dm/F, and Dm/C. The fourth system has measures 13-16 with chords E7, A7, Dm, Dm, C7, F, Gm, and Gm7. The fifth system has measures 17-20 with chords C7, F, A7, Dm, Dm7, and G7. The sixth system has measures 21-24 with chords C7, F, Gm, A7, and Dm. The score includes various musical notations such as treble and bass clefs, key signature, time signature, and dynamic markings like 'p' and 'f'.

30 Bbm/Db F/C $D7$ $G7$ $C7$ F F

35 Dm Bb B° $Cm7$ F $F7$ Bb

40 $D7/F\#$ Gm $A7$ Dm $G7/B$

45 C/Bb $F\#^\circ$ G/F Eb Ebm/Gb Bb/F $Gm7$

50 $Gb7$ $F7$ Bb Bb

55 Dm

Meu sentimento

Dino e Orlando Silveira

System 1 (Measures 1-4): Treble staff starts with a key signature of one sharp (F#) and a common time signature (C). Bass staff chords: A_m , $A_m^{(add9)}/G$, $B_m^{7(b9)}$ E^7 , $B_m^{7(b9)}$ E^7 , $A_m^{(add9)}$ A_m . A box labeled 'A' is above the first measure.

System 2 (Measures 5-8): Treble staff continues the melody. Bass staff chords: A^7 , $D_m^{7(9)}$ D_m , B^7 , $B^7(b9)$, D_m^b $E^7(b9)$, A^7 $A^7(b9)$. Trills (3) are marked above measures 6 and 7.

System 3 (Measures 9-12): Treble staff continues the melody. Bass staff chords: $E^{(11b)}$ $B_m^{7(b9)}$, A_m/C $B^7(b9)$ E^7 , A_m E^7 , $\sharp\sharp A$ $F\sharp_m$ B_m B_m/A . A box labeled 'B' is above the 11th measure.

System 4 (Measures 13-16): Treble staff continues the melody. Bass staff chords: $E^{7\sharp}$ E^7 , A E^7 , A $F\sharp_m$ $C\sharp_m$ $C\sharp_m^b$.

System 5 (Measures 17-20): Treble staff continues the melody. Bass staff chords: G^7 $C\sharp_m^{7(9)}$ E^7 , A $A\sharp$, B_m^7 E^7 .

System 6 (Measures 21-24): Treble staff continues the melody. Bass staff chords: $E_m^7 A^7$ $D^7(9)$ G^7 , $C^7(9)$ F^7 , $B^7(9)$ E^7 , A $E^7(b9)$. The piece ends with a double bar line and the marking 'D.C.'.

Musical score for Choro, measures 1-5. The key signature is one sharp (F#). The time signature is 3/4. The score is written for piano (p) and includes a treble and bass staff. The bass staff shows chords: Am, Am^b, Dm^b, Am^b, and Am^b(7M). The treble staff features a melodic line with triplets and a final measure with a fermata.

Musical score for Choro, measures 6-7. The key signature is one sharp (F#). The time signature is 3/4. The score is written for piano (p) and includes a treble and bass staff. The bass staff shows a double bar line with a repeat sign (//). The treble staff features a melodic line with a fermata.

Meu sonho

Cristóvão Bastos e Jorginho do Pandeiro

Musical score for "Meu sonho" by Cristóvão Bastos and Jorginho do Pandeiro. The score is in 2/4 time, key of D major, and consists of six systems of piano accompaniment. Each system includes a treble and bass staff with various chords and melodic lines. Chords are labeled with letters and accidentals, and some systems include measure numbers (6, 11, 16, 21, 26) and repeat signs.

System 1 (Measures 1-5): Treble: Bm, G7, C#m7(b5) F#7, Am B7, Em G/F. Bass: Bm, G7, C#m7(b5) F#7, Am B7, Em G/F.

System 2 (Measures 6-10): Treble: Bm/F# G7, C7, A7, Eb7(#9), D, C#7. Bass: Bm/F# G7, C7, A7, Eb7(#9), D, C#7. Measure 8 has a repeat sign and a circled 'A'.

System 3 (Measures 11-15): Treble: C7, F#°, Gm, Bbm6, D, Bm7, E7(9). Bass: C7, F#°, Gm, Bbm6, D, Bm7, E7(9). Measure 11 has a measure number '11'.

System 4 (Measures 16-20): Treble: A7(13), D, C#7, C7, F#°. Bass: A7(13), D, C#7, C7, F#°. Measure 16 has a measure number '16'.

System 5 (Measures 21-25): Treble: Gm, Bbm6, D, Bm7, E7(9), A7(13), D, C7(9), Bm, Bm/A. Bass: Gm, Bbm6, D, Bm7, E7(9), A7(13), D, C7(9), Bm, Bm/A. Measure 21 has a measure number '21'.

System 6 (Measures 26-30): Treble: G7, G/F, F#7, F#7/E, Bm/D, C7(9), Bm, C#7, F#7, D7, G#7(13). Bass: G7, G/F, F#7, F#7/E, Bm/D, C7(9), Bm, C#7, F#7, D7, G#7(13). Measure 26 has a measure number '26'.

Chord progression for the piano accompaniment:

- System 1: C#m7, F#7, Bm, G7, F#7, B7
- System 2: Em, F°, Bm/F#, G7, F#7, Bm, Bm, A7₃
- System 3: D, G, A7, D7, G
- System 4: Em7, A7, D, B7, E7, A7, D7, G, G7
- System 5: C7, B7, E7, Am/C, Cm6, G/D, E7
- System 6: Am7, D7, G, G, A7
- Final Chord: D, C#6, D6

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Minha flauta de prata

Meira

First system of musical notation (measures 1-4). The key signature is one flat (B-flat). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. The first measure is marked with a box containing 'A' and a box containing 'S'. The bass line includes chords: Dm, A7, and Dm.

Second system of musical notation (measures 5-9). The bass line includes chords: D7, Gm, C7, F, A7, and Dm.

Third system of musical notation (measures 10-14). The bass line includes chords: A7, Dm, D7, Gm, and Em7(b9).

Fourth system of musical notation (measures 15-19). The key signature changes to two flats (B-flat and E-flat). The first measure is marked with a box containing 'Φ'. The second measure is marked with a box containing 'B'. The bass line includes chords: Dm/F, A7, Dm, C7, and F.

Fifth system of musical notation (measures 20-24). The bass line includes chords: A7, D7, Bb, B°, F, and G7.

Sixth system of musical notation (measures 25-29). The bass line includes chords: C7, F, A7, and D7.

50

55

60

65

70

75

Na glória

Ary Santos e Raul de Barros

First system (measures 1-5):
 Treble: A4 quarter, A4 quarter, Bb4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter.
 Bass: F2 whole, Bb2 whole, F2 whole, D2 whole, G2 whole, F2 whole, E2 whole, D2 whole.

Second system (measures 6-10):
 Treble: G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter, Bb3 quarter, A3 quarter, G3 quarter.
 Bass: Gm7 whole, C7 whole, F2 whole, C7 whole, F2 whole, Bb2 whole, F2 whole, G2 whole.

Third system (measures 11-15):
 Treble: G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter, Bb3 quarter, A3 quarter, G3 quarter.
 Bass: F2 whole, Bb2 whole, Bb2 whole, Bb2 whole, F/C whole, D7 whole, Gm7 whole, C7 whole.

Fourth system (measures 16-20):
 Treble: G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter, Bb3 quarter, A3 quarter, G3 quarter.
 Bass: F2 whole, C7 whole, F2 whole, A7 whole, Dm whole, D7 whole.

Fifth system (measures 21-25):
 Treble: G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter, Bb3 quarter, A3 quarter, G3 quarter.
 Bass: Gm whole, Em7(b5) whole, Dm whole, E7 whole, A7 whole.

Sixth system (measures 26-30):
 Treble: G4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter, Bb3 quarter, A3 quarter, G3 quarter.
 Bass: Dm whole, D7 whole, Gm whole, Em7(b5) whole.

31

Chords: D_m , E^7 , A^7 , D_m , D_m , C^7 . D.C.

35

Chords: B_b , G^7/C_b , C_m . Repeat sign, circled C.

40

Chords: C_m , C_m/B_b , F^7/A , C_m^7 , F^7 , B_b . Repeat sign.

45

Chords: B_b/A_b , E_b/G , D_b° , A^7 , D_m , E_b . Repeat sign, 'x' marks.

50

Chords: F^7 , B_b , F^7 , B_b , C^7 . D.C., circled C.

55

Chords: D^7 , G^7 , C^7 , F^9 . circled C.

Não me toques

Zequinha Abreu

5

A **8**

Dm A⁷/E Dm/F Dm Dm/F A⁷/E

9

A⁷ Gm⁶/B^b A⁷ Dm A⁷ Dm A⁷/E

10

Dm/F D⁷ D/C Gm/B^b Gm Gm/B^b Dm/A Dm

15

Φ **B**

A⁷/E A⁷ Dm A⁷ Dm Gm/B^b A⁷ Dm Dm/F

20

E^m7(b⁹) A⁷ Dm Dm/C Gm/B^b Gm Dm/A Dm E^m7(b⁹) A⁷

25

Dm Gm/B^b Dm A⁷

Measures 37-45:

Measure 37: D_m A^7

Measure 38: D A^7/E $D/F\sharp$ $D/F\sharp$ E° E_m

Measure 39: E_m E_m/D $A^7/C\sharp$ E_m/B A^7 A/G $D/F\sharp$ D A^7/E

Measure 40: $D/F\sharp$ D^7 G G G° D/A B^7

Measure 41: E_m^7 A^7 D A^7 $A^7(b13)$

Measure 42: D_m

Não posso mais

Pixinguinha

The musical score for "Não posso mais" by Pixinguinha is written in 2/4 time and B-flat major. It consists of six systems of piano accompaniment. The chords and melodic lines are as follows:

- System 1:** Treble staff starts with a whole rest. Bass staff has a whole note chord D_m . Chords: D_m , D_m/C , A^7 , D_m , A^7 . Markings: [A], [S].
- System 2:** Treble staff has a half note chord D_m . Bass staff has a half note chord $B_m^7(b5)$. Chords: D_m , $B_m^7(b5)$, A^7 , D_m , D_m/C . Bass line: A_m/C , A_m , E^7 .
- System 3:** Treble staff has a half note chord G^7/B . Bass staff has a half note chord G^7 . Chords: G^7/B , G^7 , C^7 , F , D^7 , D_m , D_m^7 . Bass line: G_m , $E_m^7(b5)$.
- System 4:** Treble staff has a half note chord E^7 . Bass staff has a half note chord A^7 . Chords: E^7 , A^7 , D_m , D_m , C^7 , F , D^7 , G^7 . Markings: [A], [B].
- System 5:** Treble staff has a half note chord F . Bass staff has a half note chord A^7 . Chords: F , A^7 , D_m , $B_m^7(b5)$, A/E , E/D . Bass line: C^7 .
- System 6:** Treble staff has a half note chord F . Bass staff has a half note chord A_m/E . Chords: F , A_m/E , F/Eb , Bb/D . Bass line: A/C , C^7 .

50

Bbm/Db F D7 Gm7 C7 F C7 F A7

55

Dm A7 D F° D/F# D B7/D#

59

Em F#7 Bm Bm/D F#m/C# C#/B

45

F#m/A A7 D D7 D7/F# D7 G

49

G Gm6/Bb D/A B7 E7 A7 D A7(b13)

53

Dm A7 Dm

No tempo do vovô

Toco Preto

1 A B

5 C

9 D

13 E FIM G

17 H

21 I

Chords: F, Ab°, Gm, Gm7, C7, F, C7, Ab°, Gm, Gm7, C7, Am7(b5), D7(b9), Gm7, C7, Am7, Ab°(b13), Gm7, C7, F, Dm, Bb, Bb/Ab, A7, A/G, Dm/f, A7, Dm, Bm7(b5), Am/C, E7, A7, Gm6/Bb, A7, Dm, Bb, Bb/Ab, A7, D7(9), Gm, Em7(b5).

31

31 32 33 34

Dm/F Dm/C Gm^6/Bb A^7 Dm Dm C^7

\boxed{F} \boxed{C}

35

35 36 37 38 39

F F^7 Bb Cm^7 F^7 Bb F^7

40

40 41 42 43 44

Bb F/A G^7 C^7 F F^7 Bb

45

45 46 47 48 49

Cm^7 D^7/A G^7 Cm E° Bb/F G^7

50

50 51 52 53

C^7 F^7 Bb F^7 Bb C^7 **FIM**

Noites cariocas

Jacob do Bandolim

The musical score for "Noites cariocas" by Jacob do Bandolim is presented in seven systems of staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various chords and melodic lines, with some measures marked with a repeat sign (%).

System 1: Measures 1-4. Chords: G, Bb°, D7, G. Markings: [S], [A].

System 2: Measures 5-8. Chords: Am, E7, Am, Am(7b), Am7, Am6, Am.

System 3: Measures 9-12. Chords: D7, G, Em, Am, D7.

System 4: Measures 13-16. Chords: G, Bb°, D7, G, E7.

System 5: Measures 17-20. Chords: Am, E7, Am, Bb°, G7, F#7, F7.

System 6: Measures 21-24. Chords: E7, A7, D7, G.

System 7: Measures 25-28. Chords: G7, A7.

41 D_m F $D^\#^\circ$ C/G $E^7/G^\#$

46 A_m B^7 E $C^\#m$ $F^\#m$ B^7 E G^7

52 C A^7 D_m A^7

58 D_m F B^7 E^7 A^7 D_m

64 G^7 C $C^\#7$ D^7

69 G $C^\#^\circ$ Bb° G $F^\#7$ F^7 E^7 A^7

75 D^7 G G

O boêmio

Anacleto de Medeiros e Catulo da Paixão Cearense

30 $F\#7$ B_m $C\#7$ $F\#$

34 $A7$ D $E7$ E/D $A7/C\#$ D.C.

38 D G $D7$ $B7$ E_m $C7M$ $B7$ C $D7$

44 G $A7$ $D7$ G $D7$ $B7$ E_m $C7M$

50 $B7$ C $D7$ G G/F C/E $D7$ G D.C.

55 D

O despertar da montanha

Eduardo Souto

The musical score is written for piano in G minor (one flat) and 2/4 time. It consists of seven systems of music, each with a treble and bass staff. The key signature is G minor (one flat). The score includes various chords and musical markings:

- System 1:** Chords: G_m^b , E^7 , A^7 .
- System 2:** Chords: D_m/F , F° , $E_m^7(b5)$, D_m/F , F° , $E_m^7(b5)$, D_m/F , D^7/A . Marking: [A].
- System 3:** Chords: C/Bb , E° , F/C , A^7/E , Bb^7 , Bb/Ab . Marking: 10.
- System 4:** Chords: A^7/E , D_m/F , F° , $E_m^7(b5)$, D_m/F , F° , $E_m^7(b5)$. Marking: 15, 3, [S].
- System 5:** Chords: D_m/F , D^7/A , G_m/Bb , $E_m^7(b5)$, D_m/F , $A^7/C\sharp$, D_m . Marking: 20, [P].
- System 6:** Chords: G_m , G_m/Bb , $E_m^7(b5)$, D_m/F , $A^7/C\sharp$. Marking: 25.
- System 7:** Chords: A^7 , D_m , G_m/Bb , G_m/Bb , $E_m^7(b5)$. Marking: 30.

35 D_m/F $A^7/C\sharp$ D_m

40 $D/F\sharp$ $D/F\sharp$ F° A^7 G^7 $F\sharp^7$

45 B_m E^7 A^7 $A^7(\sharp 5)$ $D/F\sharp$ *rall* *a tempo*

49 A_m^b/C $B^7/D\sharp$ E_m G_m^b D

54 E^7 $A^7/C\sharp$ D

58 D_m A^7 D_m/F A^7 B^7/D

61 G_m^b/B^b $E_m^7(\sharp 5)$ D_m/F G_m^b D_m *rall*

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O gato e o canário

Pixinguinha e Benedito Lacerda

1 6 11 16 21 26 31

Chord symbols: F, C7/G, F/A, Dm, Gm, Gm/F, C7/E, Gm/D, C7, G#°, F/A, F7, Bb/D, Bb, B°, F/C, F, Gm7, C7, Bb, F, Gm7, C7, F, F, G7, C, E7, A7#, F, F#, G7, D7, D/C, G7/B, G7, C.

36 E^7 A^7 F $F^\#$ C/G A^7 D^7 G^7

41 C C^7

43 F F^7 B_b F^7/C B_b/D B_b C_m

48 C_m C_m/B_b F/A F/E_b F^7 B_b B_b F^7/C

53 B_b/D B_b^7 E_b E_b E° B_b/F G^7

58 C^7 F^7 B_b B_b C^7

61 F C^7 F

O nó

Candinho

The musical score for "O nó" by Candinho is written for piano. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Chords are indicated by letters and symbols above the bass staff. The score is divided into sections by repeat signs and section markers labeled A, B, and C.

System 1: Treble staff starts with a treble clef and a key signature of one sharp. Bass staff starts with a bass clef and a key signature of one sharp. Chords: C, A_m, D_m, G⁷, C.

System 2: Treble staff continues the melody. Bass staff continues the accompaniment. Chords: E⁷, A_m, F⁷, B_m, D⁷.

System 3: Treble staff continues the melody. Bass staff continues the accompaniment. Chords: G, C⁷, F, A⁷, D_m, F_m⁶/A_b.

System 4: Treble staff continues the melody. Bass staff continues the accompaniment. Chords: C, A⁷, D_m, G⁷, C, G, E⁷, A_m, D⁷.

System 5: Treble staff continues the melody. Bass staff continues the accompaniment. Chords: G, B⁷, E_m, A⁷, D⁷.

System 6: Treble staff continues the melody. Bass staff continues the accompaniment. Chords: B_b, F/A, A_b, E_b, D/F⁷, G/F.

31 C/E C_m/E_b G E^7 A^7 D^7 G G G^7

35 C F D_m G_m C^7 A^7/C^\sharp D_m

40 C^7 F D^7/C^\sharp G_m B_b/D $B_b m^6/D_b$

45 F/C B° G_m/B_b C^7 F E_b G_m/D

50 $B_b m^6/D_b$ C^7 F C^7 F

55 C F_m^6 $C^7 M$

Os oito batutas

Pixinguinha e Benedito Lacerda

The musical score is written for piano and consists of six systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various chords and melodic lines for both hands.

System 1: Chords: G, E⁷/G#, D⁷/A, G/B, G^m^b/B^b, D⁷/A, C⁷/G.

System 2: Chords: B⁷/F#, E⁷, A⁷, D⁷, G, E⁷/G#.

System 3: Chords: D⁷/A, G/B, G^m^b/B^b, D⁷/A, C⁷/G, B⁷/F#.

System 4: Chords: G, A⁷, D⁷, G, A⁷, A/G, D/F#, B⁷.

System 5: Chords: E⁷/G#, A/G, D/F#, A⁷, D, A, E⁷.

System 6: Chords: A, A⁷, A/G, D/F#, D⁷, G.

30 G/B Gm/Bb D/A F Em A^7 D D

35 G C E^7/B Am A/G $D^7/F\sharp$ G/F

39 C/E C $A^7/C\sharp$ G^7/D Dm $D\sharp^o$ C/E

44 C E^7/B Am A/G $D^7/F\sharp$ G/F C/E A^7 Dm G^7

49 G^7 C G^7 C D^7

53 G

Pagode Jazz Sardinha's Club

Rodrigo Lessa e Eduardo Neves

First system of musical notation (measures 1-4). The key signature is two flats (Bb, Eb) and the time signature is 2/4. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the bass line: Cm7 (measures 1-2), A7(b9) (measures 3-4). Repeat signs (//) are placed after measure 2 and measure 4.

Second system of musical notation (measures 5-8). The key signature is two flats (Bb, Eb) and the time signature is 2/4. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the bass line: F7(b9) (measures 5-6), G7(b9) (measures 7-8). Repeat signs (//) are placed after measure 6 and measure 8.

Third system of musical notation (measures 9-12). The key signature is two flats (Bb, Eb) and the time signature is 2/4. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the bass line: Cm7(M) (measures 9-10), Am7(b9) Abm6 (measures 11-12). A section marker [A] is placed above measure 9.

Fourth system of musical notation (measures 13-16). The key signature is two flats (Bb, Eb) and the time signature is 2/4. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the bass line: Cm7 (measures 13-14), Ab7(b9) (measures 15-16). A section marker [B] is placed above measure 13.

Fifth system of musical notation (measures 17-20). The key signature is two flats (Bb, Eb) and the time signature is 2/4. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the bass line: Cm7(b9) (measures 17-18), B7M (measures 19-20). A section marker [B] is placed above measure 17.

24

A# major

B/A

25

G#°

D.C.

28

Cm7

A♭7(13)

32

F7(13)

G7(13)

36

G7(13)

G7(13)

Cm7

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Paraty dançante

Eduardo Souto

First system of musical notation (measures 1-4). The key signature is one flat (B-flat). The time signature is 2/4. The notation includes a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by letters: F, Gm7, and C7. A box labeled 'A' is placed above the melody in measure 3, and a box labeled 'B' is placed above the melody in measure 4.

Second system of musical notation (measures 5-9). The notation includes a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by letters: F, Gm7, and C7.

Third system of musical notation (measures 10-14). The notation includes a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by letters: F7, Bb, Bbm6, and Dm. A box labeled 'B' is placed above the melody in measure 10.

Fourth system of musical notation (measures 15-19). The notation includes a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by letters: Gm7, C7, F, F7, and Bb.

Fifth system of musical notation (measures 20-24). The notation includes a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by letters: Bbm6, F, Dm, Gm7, and C7. A box labeled 'C' is placed above the melody in measure 24.

Sixth system of musical notation (measures 25-29). The notation includes a treble clef and a bass clef. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by letters: F, A7, Dm, A7/E, Dm/F, D7, and Gm. A box labeled 'C' is placed above the melody in measure 25.

30

Chords: $E_m7(b9)$, D_m/F , $E7$, $A7$, D_m , $A7/E$

35

Chords: D_m/F , $D7$, G_m , $E_m7(b9)$, D_m

40

Chords: $E7$, $A7$, D_m , $A7(b9)$

43

Chords: F , $Bbm6$, $D7$, F

Paulista

João dos Santos

Musical score for "Paulista" by João dos Santos. The score is in 2/4 time, key of D major, and consists of 32 measures. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. Chords are indicated by letters above the bass staff. The score is divided into two systems of 16 measures each. The first system contains measures 1-16, and the second system contains measures 17-32. The score includes various musical notations such as notes, rests, and accidentals.

Chords and measures:

- Measures 1-4: G/B, Bb°, D/A, Ab°, Em/G, A7
- Measures 5-8: G/B, F#7/A#, Bm, Bm7, E7, A7, C°, G/B, Bb°
- Measures 9-12: Em/G, A7, D, D7, G, F7, Bb, Bb7
- Measures 13-16: D, Bb7 A7, D, C°, D, F#7, Bm, F#7/A#
- Measures 17-20: B7/A, Em/G, Em, C#m7(b5), Bm, G7
- Measures 21-24: F#7, Bm, F#7/A#, B7/A, Em/G

50

Em C#m7(b5) G#° F#7 Bm F#7 Bm C°

55

D D7 G D7/F# C#7/E# C7/E B7/D# E/D

59

Am/C A7 D Am7 D7 A#° G/B

64

G D7/F# C#7/E# C7/E B7/D# E/D Am/C C C#°

69

G/D Eb7 D7 G G C°

75

D°

Pé de moleque

Jacob do Bandolim

System 1: Treble staff has a first ending marked 'A'. Bass staff chords: E7, A, C°, E7/B, A, C#7/E#.

System 2: Bass staff chords: F#m, B7, E7, C°, E7/B, A, C°.

System 3: Treble staff has a first ending marked 'F'. Bass staff chords: E7/B, A, A7, F, E7.

System 4: Treble staff has a first ending marked 'B'. Bass staff chords: A, C°, A, C#7(b9), F#m, C#7/G#, F#7/A#.

System 5: Bass staff chords: Bm, Bm, G#m7(b9), F#m, G7, C7, D7.

System 6: Bass staff chords: C7, C#7/B, F#m/A, D7, C7, C#7/B, F#7/A#, Bm, G#m7(b9).

31 O.C.

35 ✕

40 ✕

45 ✕

50 O.C.

55 fade out

Pedacinhos do céu

Waldyr Azevedo

Musical score for "Pedacinhos do céu" by Waldyr Azevedo. The score is in 2/4 time, key of D major. It consists of six systems of piano accompaniment. The first system starts with a repeat sign and a first ending bracket labeled (A). The second system continues the melody with triplets. The third system has a second ending bracket labeled (B). The fourth system ends with a double bar line and a repeat sign. The fifth system continues the melody. The sixth system ends with a final chord. Chords are indicated below the bass staff, and triplets are marked with a '3' and a bracket.

Chords and markings across the systems:

- System 1: G, B⁷, D^m/F, E⁷ (triplet), E^m, E^m/D (triplet)
- System 2: A^m, E⁷/B, A^m/C, C^m/E^b, D⁷, G/B (triplet)
- System 3: B^b°, A^m, E⁷/B, A^m/C, E⁷, A^m, A^m⁷
- System 4: C^m/E^b, D⁷, D⁷, G⁷, %
- System 5: C, C^m/E^b, G, E^m, E^b⁷, D⁷, G
- System 6: G, B⁷ (triplet), E^m, B⁷, E^m, E^m/D, A^m/C, B⁷

39

Em Em(7M) Em7 C7 B7 Dm6/f

45

E7 Am % F#7

39

% B7 % Am F#m7(b5)

45

Em/G Em Em Em(7M) D7

47

G

Peguei a reta

Porfirio Costa

System 1 (Measures 1-5): Treble clef, key signature of three flats. Chords: Eb, F7, Fm7, Bb7, Eb.

System 2 (Measures 6-10): Chords: Bb, G7, Cm7, F7, Bb7, Eb.

System 3 (Measures 11-15): Chords: F7, Fm7, Bb7, Eb7, Ab, A°, Eb/Bb, Cm7.

System 4 (Measures 16-20): Chords: F7, Bb7, Eb Bb7, Eb, G7, Cm, Db.

System 5 (Measures 21-25): Chords: G7, Cm, G7/D, Cm/Eb, Am7(b5), Gm/Bb, Gm, D7.

System 6 (Measures 26-30): Chords: Fm6, G7, Cm, Db, G7, C7, Fm, Fm6.

31 C_m G^7 C_m G^7 C_m Bb^7 D.C. *

35 E_b A_b A_b Bbm^7 *

40 C^7 F_m Bb^7 E_b^7

44 A_b A_b^7 D_b D°

49 A_b F^7 A_b Bb^7 E_b^7 A_b Bb^7 D.C. []

53 E_b

Perfume de Radamés

Guinga

Musical notation for measures 1-4. Measure 1 has a treble clef, key signature of three flats (Bb, Eb, Ab), and a 2/4 time signature. Measures 2-4 are marked with a repeat sign and a box containing 'A' and 'S'. The bass line shows chords: Fm, Bbm, F#7(b9), C7(b9), Fm, and Db7.

Musical notation for measures 5-8. The bass line shows chords: Cm7(b9), Cm/Bb, D7/Bb, D7/A, and Db7/Ab C7/G.

Musical notation for measures 9-12. The bass line shows chords: Fm, Bbm, Bbm(13), F#7(b9), C7(b9), Fm, and Db7M(b9).

Musical notation for measures 13-16. Measure 13 has a box containing a diamond symbol. The bass line shows chords: G7/F, Ab7M(b9), Gb7(b9) C7/G, Fm, and Fm.

Musical notation for measures 17-20. Measure 17 has a box containing 'B'. The bass line shows chords: Bbm6, F#7/C, Dm7(b9), Bbm7(b9) E7, Dm7, and Dm6.

Musical notation for measures 21-24. The bass line shows chords: Db7M(b9), Am/C, Fm6(b7M), Bbm6, and F7M/C.

28

D⁷(⁹) A^b7(¹¹) G⁷(¹¹) B^b7(¹¹) D^m7 D^m6 D^b7(^b9) D^m7(¹¹)

32

C⁷(^b9) D^m7(¹¹) C⁷(^b9) D⁷ G⁷/O

36

F^m G[#]m⁶ C⁷(^b9) B^b6

40

A⁷(¹¹) E⁷(^b9)/G[#] G⁷(^b9) E^m6 E^m7(^b9)/B B^b7(¹¹)

44

G[#]m E^m/G G[#]m/F[#] C/B^b

48

F^m

Proezas de Sólón

Pixinguinha e Benedito Lacerda

Musical score for "Proezas de Sólón" by Pixinguinha and Benedito Lacerda. The score is in 4/4 time, key of B-flat major, and consists of 25 measures. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Chords are indicated below the bass line. The score is divided into sections A, B, and C.

Section A (Measures 1-5): Chords: F, D⁷, G⁷, C⁷, F.

Section B (Measures 6-10): Chords: C, A/G, D⁷/F[♯], G/F, C⁷/E, D⁷.

Section C (Measures 11-15): Chords: G_m, A⁷, D_m, B^b, B[°], F/C, D⁷.

Section D (Measures 16-20): Chords: G⁷, C⁷, F, A⁷/C[♯], D_m, D⁷/F[♯], G_m, D_m, E⁷.

Section E (Measures 21-25): Chords: A⁷, C⁷, F, A⁷/C[♯], D⁷.

50

Chords: G_m , $E_m^7(b9)$, D_m , $D_m D^7 C^7$

55

Chords: F , F^7 , B_b , G^7 , C_m , $E_b m / G_b$, F^7

60

Chords: C_m , B_b , G^7 , F^7/A , B_b , B_b / A_b

65

Chords: E_b / G , G^7 / B , C_m , $E_b m / G_b$, B_b , G^7

70

Chords: B_b , C^7

75

Chords: F , F / E_b , B_b , B° , A^7 , D^7 , G^7 , C^7 , F

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Remeleixo

Jacob do Bandolim

Musical score for "Remeleixo" by Jacob do Bandolim. The score is in 2/4 time, key of D major. It consists of seven systems of piano accompaniment. The first system starts with a treble clef and a key signature of one sharp (F#). The bass line features a G6 chord. The second system continues the melody in the treble and has repeat signs in the bass. The third system has a treble clef and repeat signs in the bass. The fourth system starts at measure 16 and has repeat signs in the bass. The fifth system starts at measure 23 and includes a first ending bracket labeled "A" and a second ending bracket labeled "B". The bass line has a G chord and then Bm, Bm(15), and Bm6 chords. The sixth system starts at measure 29 and has a G7 chord in the bass. The seventh system starts at measure 35 and has Eb, A7, D7, and D7 chords in the bass, ending with a G chord and a final flourish in the treble.

41 D^7 G A^7 $\text{A}(\text{F}\sharp)$

47 D $\text{F}\sharp/\text{C}\sharp$ Bm^7 B/A Em^7/G $\text{B}^7/\text{F}\sharp$ Em^7

50 G^7 $\text{G}\sharp^7$ A^7 Bb^7 Eb G^7

58 Em A^7 D D/C

64 G/B Gm/Bb D^7 $\text{D}\flat^7$ C^7 B^7 E^7

69 A^7 D D^7

74 G Ab^6 G^6 G^6

Samambaia

César Camargo Mariano

Musical score for "Samambaia" by César Camargo Mariano. The score is in 2/4 time and consists of six systems of piano accompaniment. Each system has a treble and bass staff. The bass staff includes various chord notations such as $F\sharp m7(b5)$, $E m^6$, C/E , $E b^\circ$, $C m^7$, $D 7^\circ$, C^6 , $B b^6$, $A b^6$, $G b^6$, $C 7 M(9)$, $B b 7(9/11)$, $C 7 M(9)$, $B b 7(9/11)$, $C 7 M(9)$, $B b 7(9/11)$, $C 7 M(9)$, $B b 7(9/11)$, $E m 7(b5)$, $A 7$, $C m 7(b9)$, $D m 7(b9)$, $F m^6/A b$, $G 7$, C^6 , and $F\sharp m 7(b5)$. There are also melodic lines in the treble staff with triplets and slurs. A key signature change to one flat occurs at measure 12.

Handwritten musical score for Choro, featuring piano and guitar parts. The score is written in treble and bass clefs, with various chords and melodic lines. The chords are labeled as follows:

- 34: $F7M$, $E7(\sharp 9)$, $A_m7(9)$, $B7(\sharp 9)$
- 38: $E7(\sharp 9)$, $A7$, $A_b7(9)$, $A_b7(9)$, $G7(9)$, $G7(9)$, $A7$
- 42: $G7(4)$, $G7$, C , A_b/G_b
- 46: $A_b7(4)$, A_b7 , D_b/E , D_b , $B7(13)$, $B7(13)$, $B7(13)$
- 50: $E7M$, $C\sharp m7$, $D\sharp m7(b5)$, $G\sharp7$, $C\sharp m7$
- 54: $D_b7(4)$, D_b7 , $Bbm7$, $Ebm7$, $Abm7$, D_b7 , G_b , $C7(\sharp 11)$
- 58: C

Segura ele

Pixinguinha e Benedito Lacerda

Chords and measure markers from the score:

- System 1 (Measures 6-10): Treble staff has a repeat sign. Bass staff chords: C, G⁷, C, A_m E⁷, A_m. Measure markers: 6, 10.
- System 2 (Measures 11-15): Bass staff chords: F, F[♯]^o, C/G, G/D, D/C, G⁷/B, C, B^b⁷. Measure markers: 11, 15.
- System 3 (Measures 16-20): Bass staff chords: A⁷, D_m, A⁷, F, F[♯]^o, C/G, A⁷. Measure markers: 16, 20.
- System 4 (Measures 21-25): Treble staff has a repeat sign. Bass staff chords: D⁷, G⁷, C, G⁷, C, E⁷, E/D, A_m/C. Measure markers: 21, 25.
- System 5 (Measures 26-30): Bass staff chords: A⁷, A/G, D_m/F, A⁷, D_m, B_m (B^b), A_m, A_m/G, B⁷/F[♯], E⁷. Measure markers: 26, 30.
- System 6 (Measures 31-35): Bass staff chords: E⁷, A⁷/C[♯], D_m, G⁷/B, C. Measure markers: 31, 35.

31 D_m $B_m7(b5)$ A_m A_m/G $B^7/F\sharp$ E^7 A_m G^7

36 C C^7 F $\%$ $\%$ G_m

41 C^7 $\%$ $\%$ F A^7/E

46 D_m D/C $G_m/B\flat$ D^7/A G_m $B\flat_m^6$ D^7

51 G^7 C^7 F G^7

54 C

Sempre

K-Ximbino

System 1: Measures 1-5. Key signature: one flat (Bb). Time signature: 4/4. Measure 1 is marked with a circled 'A'. Chords: F, D7/F#, Gm, Gm7, C7, F, C7, F, G7.

System 2: Measures 6-10. Chords: C, Am7, Dm7, G7, C7, F, D7/F#, Gm, Gm7.

System 3: Measures 11-15. Measure 15 is marked with a circled 'B'. Chords: C7, C°, B°, F, D7, Gm7, C7.

System 4: Measures 16-20. Measure 16 is marked with a circled 'B'. Chords: F, C7, F, A7, Dm, A7, Dm, D7.

System 5: Measures 21-25. Chords: Gm, Gm7, A7, Dm, A7. Trills are indicated in measures 22 and 24.

System 6: Measures 26-30. Chords: Dm, A7, D7, Gm, Em7(b9). Trills are indicated in measures 27 and 29.

Measures 51-55 of a musical score in G major (one sharp). The score is written for piano (piano) and includes a key signature change to G major (one sharp) at measure 51. The tempo is marked 'Allegretto'.

Measures 51-55:

- Measure 51: Treble clef, G4, A4, B4, C5. Bass clef, G2, A2, B2, C3. Chords: Dm.
- Measure 52: Treble clef, G4, A4, B4, C5. Bass clef, G2, A2, B2, C3. Chords: Eb7, A7.
- Measure 53: Treble clef, G4, A4, B4, C5. Bass clef, G2, A2, B2, C3. Chords: Dm.
- Measure 54: Treble clef, G4, A4, B4, C5. Bass clef, G2, A2, B2, C3. Chords: Dm, C7.
- Measure 55: Treble clef, G4, A4, B4, C5. Bass clef, G2, A2, B2, C3. Chords: Dm, C7.

Measures 56-57:

- Measure 56: Treble clef, G4, A4, B4, C5. Bass clef, G2, A2, B2, C3. Chords: Dm, C7.
- Measure 57: Treble clef, G4, A4, B4, C5. Bass clef, G2, A2, B2, C3. Chords: Dm, C7.

Só para moer

Viriato Figueira

First system of musical notation (measures 1-3). The key signature is two flats (Bb, Eb) and the time signature is 2/4. Measure 1 contains a first ending bracket labeled (A) and a second ending bracket labeled (S). The bass line includes chords: Fm, Dm7(b9), Cm, Cm/Bb, Fm6/Ab, and G7.

Second system of musical notation (measures 4-7). Measure 4 starts with a 4-measure rest in the bass line. The bass line includes chords: Cm, Fm, Dm7(b9), Cm, Cm/Bb, Fm6/Ab, and G7. A first ending bracket labeled (F) is at the end of measure 7.

Third system of musical notation (measures 8-11). Measure 8 starts with a 3-measure rest in the bass line. Measure 9 is marked with a first ending bracket labeled (B) and a fermata (FIM) above the treble staff. The bass line includes chords: Cm, G7, Cm, Dm7(b9), G7, Cm, Cm/Bb, Fm6/Ab, and G7.

Fourth system of musical notation (measures 12-15). Measure 12 starts with a 3-measure rest in the bass line. The bass line includes chords: Cm, G7, Fm, Dm7(b9), Cm, Cm/Bb, D7/A, and Ab7(b9). A first ending bracket labeled (F) is at the end of measure 15.

Fifth system of musical notation (measures 16-17). Both measures are marked with a first ending bracket labeled (F) and a fermata (FIM) above the treble staff. The bass line includes chords: G7 and G7. The word "rall." is written above the treble staff in both measures.

Sixth system of musical notation (measures 18-21). Measure 18 starts with a 3-measure rest in the bass line. The bass line includes chords: Cm, Eb, Db7, C7, C/Bb, F7/A, and Bb7. A first ending bracket labeled (F) is at the end of measure 21.

22

22 23 24 25

E_b E_b $A_m^7(b9)$ G_m D^7

26

26 27 28 29

G_m E_b D_b^7 C^7 C/B_b F^7/A B_b^7/A_b

30

30 31 32 33

E_b/G E_b E_b/D_b A_b/C A_b^m/C_b E_b C^7 F_m B_b^7

34

rall

34

E_b

 **EFIM**

Sofres porque queres

Pixinguinha e Benedito Lacerda

The musical score is written for piano in 2/4 time. It consists of seven systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The score includes various chords and melodic lines. The first system starts with a key signature change to one flat (Bb) and includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The second system includes a key signature change to one sharp (F#). The third system includes a key signature change to one flat (Bb). The fourth system includes a key signature change to one sharp (F#). The fifth system includes a key signature change to one flat (Bb). The sixth system includes a key signature change to one sharp (F#). The seventh system includes a key signature change to one flat (Bb).

Chords and markings found in the score include: C/Bb, B°, F, Fm6/Ab, C/E, C7, F, A/C#, E°, Dm, Fm6/Ab, C, A7, D7, G7, C, C#7, D7, G, Gm/Bb, G7/B, Cm, B°, Am7(b5), Gm, Eb7, D, A7/C#, D7, G, Bb°, and various accidentals and ornaments like trills (tr) and triplets (3).

47

54

60

67

74

81

87

Sonoroso

K-Ximbinho e Del Loro

System 1 (Measures 1-5): Treble clef, key signature of two flats (B-flat major). Chords: D_m, E_b, A⁷, D_m A⁷, D_m B_m^{7(b5)}.

System 2 (Measures 6-10): Chords: A, E⁷, A⁷, D_m, E_b.

System 3 (Measures 11-15): Chords: A⁷, C_m^b D⁷, G_m E_m^{7(b5)}, D_m, E⁷ A⁷.

System 4 (Measures 16-20): Chords: D_m A⁷, D_m, C⁷, F, E_m^{7(b5)} A⁷.

System 5 (Measures 21-25): Chords: C_m^b D⁷, G_m G_m[°], F/A, G⁷, C⁷.

System 6 (Measures 26-30): Chords: F, E_m^{7(b5)} A⁷, C_m^b D⁷, G_m G_m[°].

31

35

40

45

50

55

D.C.
E

D.C.
E

D.C.
E

Sorriso de cristal

Erika Rego

System 1 (Measures 1-5): Chords: F, C⁷ E[°], D^m, A⁷, A^m7(b5) D⁷.

System 2 (Measures 6-10): Chords: G^m, B^m7(b5) E⁷, A^m C⁷, F, C⁷ E[°].

System 3 (Measures 11-15): Chords: D^m, A⁷, G^m, D^m, B^b7 A⁷.

System 4 (Measures 16-20): Chords: D^m A⁷, D^m C⁷ E[°], D^m A⁷/E, D^m/F G⁷ E[°], A⁷.

System 5 (Measures 21-25): Chords: D^m, A^m, F⁷ E[°], G^m, E[°].

System 6 (Measures 26-30): Chords: F, G^m, D^m/F A⁷/E, D^m C⁷ E[°], D^m A⁷/E.

31

Chords: Dm/f , $G\sharp^\circ$, A^7 , G_m , D_m , Bb^7 , A^7

36

Chords: D_m , Db^7 , C^7 D.C.

37

Chords: D_m , C^7 , F , C^7/E , Bb^7/D , $A^7/C\sharp$, G_m^7 , C^7

43

Chords: F , D_m^7 , G^7 , Bbm/Db , C^7 , F_m , C^7 , Db

49

Chords: F_m , Bbm , F , D_m^7 , G^7 , C^7 , F , C^7 D.C.

54

Chords: D_m , $C\sharp^\circ$, D_m , $C\sharp^\circ$

Tenebroso

Ernesto Nazareth

(A) (B)
 8th
 11
 17
 23
 28
 34

Chords: B \flat m/D \flat , G/B, C 7 , F, B \flat m/D \flat , G/B, C 7 , F, D 7 , Gm, C 7 , F, G \flat , F, Gm, C 7 , F, Gm, C 7 , Dm, Gm, A 7 , Dm, A 7 , Dm, Bm 7 (\flat 5), Am, E 7 , A 7 , Dm, Gm, A 7 , Dm, A 7 , Dm, Bm 7 (\flat 5), Am, E 7 , A 7 , Dm, A 7 , Dm, Gm.

Tempo markings: *rall*, *a tempo*.

40

46

51

57

65

69

74

Chord progression and notation details:

- Measures 40-45: Chords Dm, E7, A7, Dm, A7.
- Measures 46-50: Chords Dm, Gm, Dm, E7, A7, Dm, Bbm/Ob.
- Measures 51-56: Chords F, F7, Bb, B°, Cm, G7.
- Measures 57-64: Chords Cm, F7, C#°, Bb/O7, Bb, G7.
- Measures 65-68: Chords Cm, Cm/G, Ab/Gb, F7.
- Measures 69-73: Chords Cm, B/F#, Bb/F, Gb7, F7, Bb.
- Measure 74: Chord F.

Terna saudade

(Por um beijo)

Anacleto de Medeiros e Catulo da Paixão Cearense

7

15

19

25

31

37

A

B

D.C.

42 \times D^7 G G° A_m^7

48 D^7 G D^7 G $\text{C}^\#_m^7(\text{b}^9)$ B_m

54 B_m^7/A $\text{C}^\#7/\text{G}^\#$ $\text{F}^\#$ B_m D^7 G

60 G/E C/E E/D A_m/C C/B^\flat F/A

66 B^7 E_m $\text{C}^\#$ G/D

72 G G A^7 D.C.

77 G

Treme-treme

Jacob do Bandolim

Measures 1-5 of the piece. The key signature has one flat (B-flat). Measure 1 is a whole rest in the bass. Measures 2-5 contain a melodic line in the treble and a bass line with chords G⁷, C, G⁷, and C.

Measures 6-10. The bass line features chords G^m/B^b A⁷, D^m, G⁷, C, and G⁷.

Measures 11-15. The bass line features chords C, G⁷, C, G^m/B^b A⁷, and D^m.

Measures 16-20. Measure 16 has a key signature change to two sharps (F# and C#). Measures 17-20 contain a melodic line in the treble and a bass line with chords G⁷, C, C, and D⁷ G.

Measures 21-25. The bass line features chords E⁷, A^m, C^m, G, and A⁷.

Measures 26-30. The bass line features chords D⁷, C, G, E⁷, and A^m.

31

Chords: Cm^6 , G , $E^7(9)$, A^m7 , D^7 , G , G

36

Chords: C , C^7 , F , A^7 , D^7

41

Chords: Bbm^6 , F , G^7 , $C^7(9)$, F

46

Chords: F , A^7 , D^7 , Bbm^6 , F , D^7

51

Chords: G^7 , C^7 , F , F

56

Chords: F , F

Tristezas de um violão

Garoto

Musical score for "Tristezas de um violão" by Garoto. The score is in 2/4 time and consists of six systems of music. Each system has a treble and bass staff. The bass staff contains chords and some melodic lines. The treble staff contains a melodic line. The score includes various musical notations such as accidentals, ties, and dynamic markings. The chords are written in a shorthand notation, often with a circled number indicating a specific voicing or fingering. The score is divided into sections by repeat signs and section markers (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z).

System 1: Treble staff starts with a melodic line. Bass staff chords: E⁷, A_m, A⁷, D_m, G⁷(13), G⁷(#5), C⁷M, E⁷.

System 2: Treble staff continues the melodic line. Bass staff chords: A_m, A⁷, D_m, F⁷m, B⁷(13), B⁷(b13), E⁷(9), E⁷, A_m, A⁷.

System 3: Treble staff continues the melodic line. Bass staff chords: D_m, G⁷(13), G⁷(b13), C⁷(9), C⁷, F⁷, A_m, C_m^b.

System 4: Treble staff continues the melodic line. Bass staff chords: B_m⁷(b5), F⁷, E⁷, A_m, C/E, B⁷/D⁷, G⁷/D, G⁷(13), C/E, E^b.

System 5: Treble staff continues the melodic line. Bass staff chords: D_m⁷(9), B_m⁷(11), E⁷, A_m, B⁷, E, B⁷(13), E.

System 6: Treble staff continues the melodic line. Bass staff chords: G⁷, E⁷(b9), A_m, A^b, A^b/G^b, D^b/F, D/F⁷.

51

Am Ab7 Db G7(13) C E7

55

Am Am6

Tudo dança

Bonfiglio de Oliveira

Musical score for "Tudo dança" by Bonfiglio de Oliveira. The score is in G major (one sharp) and 2/4 time. It consists of six systems of piano accompaniment. The first system starts with a key signature change from G major to E minor (three sharps). The score includes various chords, triplets, and repeat signs. Measure numbers 5, 10, 15, 20, and 25 are indicated at the start of their respective systems.

Chords and notation details:

- System 1 (Measures 1-5): Chords D, A⁷, D/F[♯], D, B⁷, E_m. Includes a triplet in measure 5.
- System 2 (Measures 6-10): Chords E_m, E_m/D, A⁷/C[♯], A⁷, D/F[♯], A⁷, D, A⁷. Includes triplets in measures 7 and 9.
- System 3 (Measures 11-15): Chords D/F[♯], D/C, G/B, G, G[♯], D/A, B_m⁷. Includes triplets in measures 11 and 13.
- System 4 (Measures 16-20): Chords E_m⁷, A⁷, D, A⁷, F[♯]⁷, B_m. Includes a key signature change back to G major (one sharp) in measure 16.
- System 5 (Measures 21-25): Chords E⁷, A, A⁷, D, A⁷. Includes a key signature change back to E minor (three sharps) in measure 21.
- System 6 (Measures 26-30): Chords A⁷, D, A⁷, D.

30

A⁷ D A⁷ D D

35

D D⁷ G D⁷ G A⁷ D⁷

40

A^m A⁷ D⁷ G

45

D⁷ B⁷ E^m C⁷ G E⁷

50

G D⁷ G A⁷

55

D

Tupinambá

Ernesto Nazareth

The musical score for "Tupinambá" by Ernesto Nazareth is written in 2/4 time. It consists of 32 measures, divided into three sections: A (measures 1-8), B (measures 9-16), and C (measures 17-32). The score is written for piano, with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto".

Section A (Measures 1-8):

- Measure 1: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 2: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 3: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 4: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 5: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 6: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 7: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 8: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.

Section B (Measures 9-16):

- Measure 9: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 10: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 11: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 12: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 13: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 14: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 15: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 16: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.

Section C (Measures 17-32):

- Measure 17: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 18: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 19: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 20: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 21: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 22: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 23: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 24: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 25: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 26: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 27: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 28: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 29: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 30: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 31: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.
- Measure 32: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a whole note G2.

30 D_m $B_m7(b5)$ A_m A_m/G B^7 E^7 A_m A_m

35 C C^7 F C^7

40 C^7 F D_m A_m E^7 A_m C^7

45 F C^7 F A^7_3 D_m F^7 Bb D^7

50 G_m C^7 F A_m

55

Urubatan

Pixinguinha e Benedito Lacerda

The musical score for "Urubatan" is written in 2/4 time. It consists of six systems of piano accompaniment, each with a treble and bass staff. The chords are indicated by letters above the bass staff. The score includes repeat signs, a key signature change to B-flat major, and a "FIM" (End) marking.

System 1: Treble staff has a repeat sign. Bass staff chords: E7, Am, A7, Dm.

System 2: Treble staff has a repeat sign. Bass staff chords: Am, B7, E7.

System 3: Treble staff has a repeat sign. Bass staff chords: E7, Am, A7, Dm.

System 4: Treble staff has a key signature change to B-flat major (Bb) and a repeat sign. Bass staff chords: Bb, Am, B7, E7, Am, Am. The system ends with "FIM".

System 5: Treble staff has a repeat sign. Bass staff chords: G7, C, G7/D, F.

System 6: Treble staff has a repeat sign. Bass staff chords: C, C#°, Dm, D#°, C/E, G7, C.

30 G^7/D F Dm^7 C $A\flat^7$ $D\flat$ G^7

35 C C

37 A_m C^7 F C^7 D^7

42 $B\flat$ F/C G^7 C^7 $\%$

47 F A^7 Dm D^7 G^7

52 C^7 F F FIM

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Valsa dos anjos

Antonio Adolfo e Paulinho Tapajós

3/4

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

Chords: B_m^7 , B_b° , A_m^7 , D^7 , D/C , E_m/B , B_b° , A_m^7 , D^7 , B_m^7 , B_b° , A_m^7 , D^7 , E_m , B_b° , A_m^7 , D^7 , G , $G(\sharp 5)/B$, C , $C(\sharp 5)$, F^7 , G/B , B_b° , A_m^7 , D^7 , G , $G(\sharp 5)/B$, C , $C(\sharp 5)$, F^7 , G/B , B_b° , A_m^7 , D^7 , G , C^7M/G , G , C^7M/G , G , C^7M/G .

41

Chords: G, E⁶, A^m7, E⁷(b⁹), A^m, A^m(7^b9)

47

Chords: A^m, A^m(7^b9), D⁷(b⁹), D⁷(b⁹), G[°], G / D⁷

53

Chords: G, E⁷b/G, G, E⁷b/G, G, G⁷(b⁹) / D⁷(b⁹)

59

Chords: G / E⁶(b⁹), E⁶, E⁷, %, G/b

64

Chords: G^m/b^b, A^m7, D⁷, G(add⁹), E⁷b/G

69

Chords: G(add⁹), E⁷b/G, G(add⁹), E⁷b/G, G(add⁹), E⁷b/G

75

Chords: G(add⁹), E⁷b/G, G(add⁹), E⁷b/G, G⁷b(9), D⁷(b⁹), G⁷b(9)

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Visitando Recife

Canhoto da Paraíba

First system of music notation (measures 1-4). The key signature is one flat (Bb). The time signature is 2/4. Measure 1 contains a first ending bracket labeled 'A'. Measure 2 contains a second ending bracket labeled 'B'. The bass line includes chords: F, F7, Bb7, C7, F, C7.

Second system of music notation (measures 5-9). The bass line includes chords: F, A, E7, A, C7, F, F7.

Third system of music notation (measures 10-14). Measure 14 contains a first ending bracket labeled 'C'. The bass line includes chords: Bb7, C7, F, F7, Bb7, C/Bb, F/A, Bb°(b13).

Fourth system of music notation (measures 15-19). Measure 17 contains a first ending bracket labeled 'B'. The bass line includes chords: Gm7, C7, F, C7, F, Dm, Dm(b), Gm, Gm(b).

Fifth system of music notation (measures 20-24). The bass line includes chords: A7, A7(b13), Dm, Dm, Bm7(b5), Am, Am(add9), E7.

Sixth system of music notation (measures 25-29). The bass line includes chords: A7, D7(b9), Gm7(b9), C7, F7(b9).

30

B \flat 7 E \flat 7(9) A7 D \flat m A7 D \flat m C7

35

G \flat m7 C7 F F7

Voltei ao meu lugar

Carioca

First system of musical notation (measures 1-4). The key signature is one flat (Bb). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: F, F7(b9), Fb, Am7(b9), D7. There are also chord symbols A and Bb above the first measure.

Second system of musical notation (measures 5-8). The key signature is one flat (Bb). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: Gm, D7/A, Gm/Bb, Gm, Bbm/Dbb, C7, F/A.

Third system of musical notation (measures 9-12). The key signature is one flat (Bb). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: Ab°, Gm, C7, A7, Dm, G7(b9).

Fourth system of musical notation (measures 13-16). The key signature is one flat (Bb). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: Gm7, Bbm, C7, F, F7(b9), Fb, Am7(b9).

Fifth system of musical notation (measures 17-20). The key signature is one flat (Bb). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: D7, Gm, D7/A, Gm/Bb, Gm, Bbm/Dbb, C7.

Sixth system of musical notation (measures 21-24). The key signature is one flat (Bb). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: Cm7, F7, Bb, B°, F, Dm.

30 FIM 8

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E FIM

Zinha

Patápio Silva

First system of musical notation for "Zinha". The key signature is two sharps (F# and C#), and the time signature is 2/4. The system includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The first measure of the bass line is marked with a box containing the letter 'A' and a box containing the letter 'S'. The bass line includes chords: D, A7, D, D, F°, and Em.

Second system of musical notation. The bass line includes chords: Em, Em/D, A/C# Em/B, A7, A/G, D/F#, and D A7.

Third system of musical notation. The bass line includes chords: D, D, D/C, G/B, Gm6, and D Bm7.

Fourth system of musical notation. The system includes a treble clef and a bass clef. The bass line includes chords: Em7, A7, D, A7, D, D, A7, D, and E. The system also includes a box containing the letter 'A' and a box containing the letter 'B'.

Fifth system of musical notation. The bass line includes chords: A/C#, E7, A, E7, and A E7.

Sixth system of musical notation. The bass line includes chords: A, E7, and A.

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35

40

45

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55

30: Treble clef, G major key signature. Bass clef, G major key signature. Chords: Dm, A, E7, A, A, A7.

35: Treble clef, D major key signature. Bass clef, D major key signature. Chords: D, A7, D, G, D7, G, Am7, D7, G.

40: Treble clef, D major key signature. Bass clef, D major key signature. Chords: G/B, Bb°, Am, D7, Em6, G, G, Am7.

45: Treble clef, D major key signature. Bass clef, D major key signature. Chords: G/B, F#7, F#7/A#, Bm, C, C#, G/D, Em7.

50: Treble clef, D major key signature. Bass clef, D major key signature. Chords: Am7, D7, G, D7, G, G, D7, G.

55: Treble clef, D major key signature. Bass clef, D major key signature. Chords: D, A7, D.



Foto: Thiago Chediak

Dininho, Rogério Souza e Mário Sérgio

O Songbook do Choro é o vigésimo terceiro da série lançada pela Lumiar Editora, fundada pelo saudoso músico, produtor e editor Almir Chediak. Este Volume 2 inclui 100 músicas.

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Choro's Songbook is the twentieth three Songbook published by Lumiar Editora, created by Almir Chediak, late and deeply missed musician, producer and editor. This Volume 2 includes 100 songs.

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